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1907

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THE GATEHOUSE AT CHARLCOTE, WARWICKSHIRE, ENGLAND.

THE BRICKBVILDER

VOL. 16 NO. 5 DEVOTED TO THE INTERESTS OF ARCHITECTVRE IN MATERIALS OF CLAY MAY 1907

American Architecture.

THE marvelous progress which this country has made in the arts and sciences within the past generation is very aptly emphasized by the point of view which has been taken within the year by some of the distinguished foreigners who have visited our shores and have seen fit to comment upon the appearance of our cities. Within six months we have been inspected and passed upon by two eminent architects. Sir Aston Webb, at the beginning of the year, visited our principal cities and spoke most approvingly of what he found, treating our architecture, not as the promising work of a hopeful younger cousin, but as the serious, vigorous achievement of a race which is inheriting all the traditions which count for the most in European architecture, and is making them very rapidly into a vernacular which expresses American aspirations. Mr. Ernst E. von Ihne was one of the guests at the opening of the Carnegie Institute at Pittsburg, and, as the court architect to the German Emperor, is certainly well qualified to judge of our development. In his published utterances, from which we quote, he has evinced an enthusiasm for the American work and an appreciation of what American architects are striving to accomplish, which speaks more than mere words for the international reputation which our work has so rapidly acquired. He says:

"You are at work meeting conditions. That is the thing that architects have always to do. No nation can achieve a national architecture whose artists say: 'Let us build in the Gothic style,' or 'No, let us build in Romanesque; that is better.' A country has simply to begin and build; it will start with what style it believes best suited to its particular problems, but it will just develop as it appreciates its needs. I have my idea as to what historic style is best suited to be the foundation of your architecture, but you may find another to be the best one. That doesn't matter. The point I make now is that you in America are earnestly striving to meet the particular problems of buildings fitted for dwellings, business houses, and public halls in America, problems different in many respects from any hitherto attacked by architects, and you are meeting these problems with a surprising degree of success, considering how brief has been the time during which you have been at it.

"New York is most impressive in the daring and untrammeled spirit in which it is thrusting up its gigantic fabrics into the air. Consider, whoever before undertook to erect what is almost a city under a single roof on such a plot of ground as that on which stands that Flatiron Building? And how brilliantly you have dealt with a similar problem in the Times Building.

"You do right, precisely right, to treat these tall buildings frankly as towers. That is exactly what they are. Already you have the campanile of Giotto standing in the most conspicuous point along your thoroughfare, and, I believe, other great towers reproduced in other parts of the city.

"Your problem has been to make the most of every inch of land. The concentration of the people in the city has brought conditions from which architects of former years have been free.

"Until within the last few years architecture has had no chance. The nineteenth century was one of war and of disturbed social and political conditions and of general poverty. All the arts suffered, and especially did those which require large outlay suffer. Not only were no great buildings erected, but men forgot how to build, and when we began again it was in ignorance and forgetfulness. The result was the horrible warnings which exist on every side. If only the tradition of good building had been remembered we should have been spared all that.

"Now that we are prosperous again and minded to build, we shall do well if we go back to the eighteenth century and begin again where architects left off. Why begin at the beginning? Why puzzle again over the problems which earlier centuries have definitely settled? I consider that there are certain things pretty well determined in architecture. The sixteenth century definitely discarded Gothic as a style for domestic or commercial architecture. Conditions of life have altered since the days when Gothic was properly employed, and it is mere slavish imitation to build in it now. I do not speak of ecclesiastical architecture. Religion is essentially unchanging, and its aspirations express themselves in forms permanent and stretching from age to age. But domestic life is not to-day what it was in the middle ages, and commercial life in its modern sense is a new thing in the world.

"My belief is that the world was right in agreeing, as it did, that the classic form was the one which might best be progressively adapted to the needs of modern life. In the eighteenth century it had reached the highest development, for its purpose, of the classical style. My feeling is that we are wise in going back to that point, not to rest in its achievement, but to progress from it, having in mind always the necessity of studying our particular problem and in dealing with it freely and creatively, yet with intelligence informed of the history of past architectural endeavor."

The New Hotel Traymore, Atlantic City.

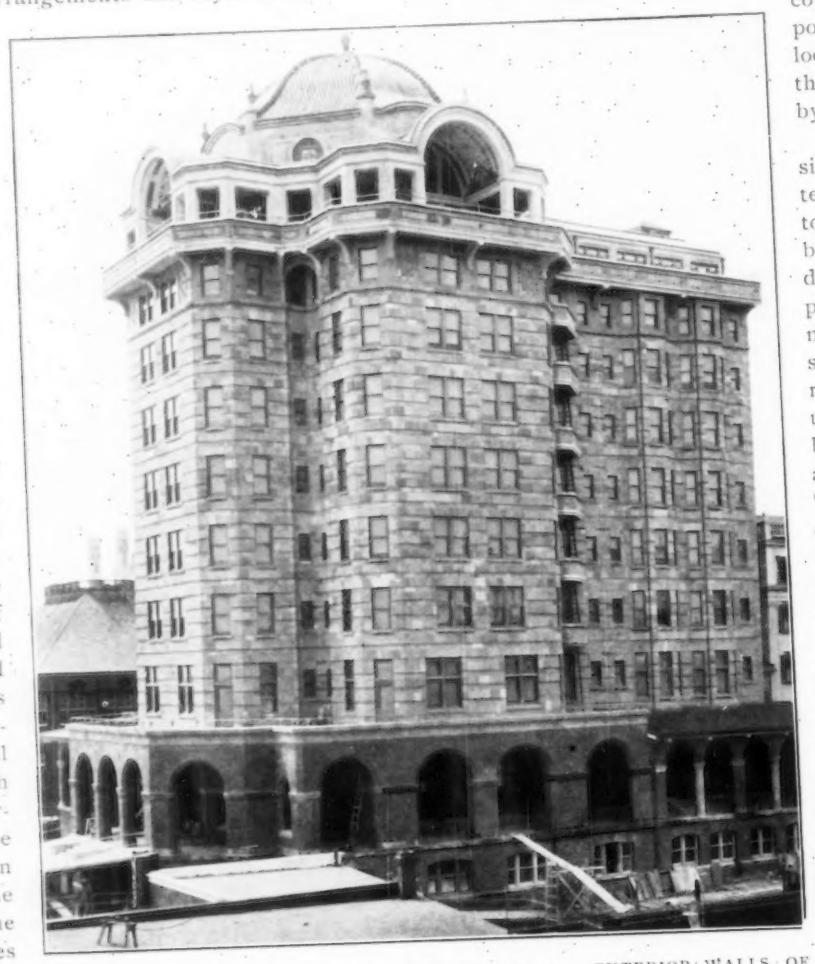
BY J. FLETCHER STREET.

PERHAPS nowhere along the coast can be found a resort which, in recent years, has more conspicuously figured in the erection of new, handsome and spacious hotels than has Atlantic City.

These new hotels adequately meet the requirements of well-regulated service and accommodations as exemplified in the best inland structures, and possess characteristics both in their arrangements and style which relate strictly to the locality in which they belong.

The most recent of these, the Traymore, occupies a peculiar position of prominence. Being situated at a bend in the boardwalk promenade, it holds the distinct advantage in the uninterrupted view obtained along this thoroughfare in both directions.

As to the style, one must admit that no school of architecture has ever included it in its curriculum, yet one confesses its power of inspiring liberal and practical ideas and that the architects have conceived an appropriate architectural scheme which is both consistent and interesting. Certainly the design has been evolved through the comprehension of the underlying principles of the problem without adherence to tradition or the guidance of precedent.



THE NEW HOTEL TRAYMORE, ATLANTIC CITY, N. J. EXTERIOR WALLS OF ARCHITECTURAL TERRA COTTA.

Price & McLanahan, Architects.

The building presents an unusual combination of effective lines and proportions. Though somewhat severe in its general aspect, it possesses a certain repose which at once impresses the beholder. However, the work, as it stands, composes but a small unit of the completed structure; immediately at the rear of this portion is the principal mass of the building which, when completed, will comprise the main features of the entire design.

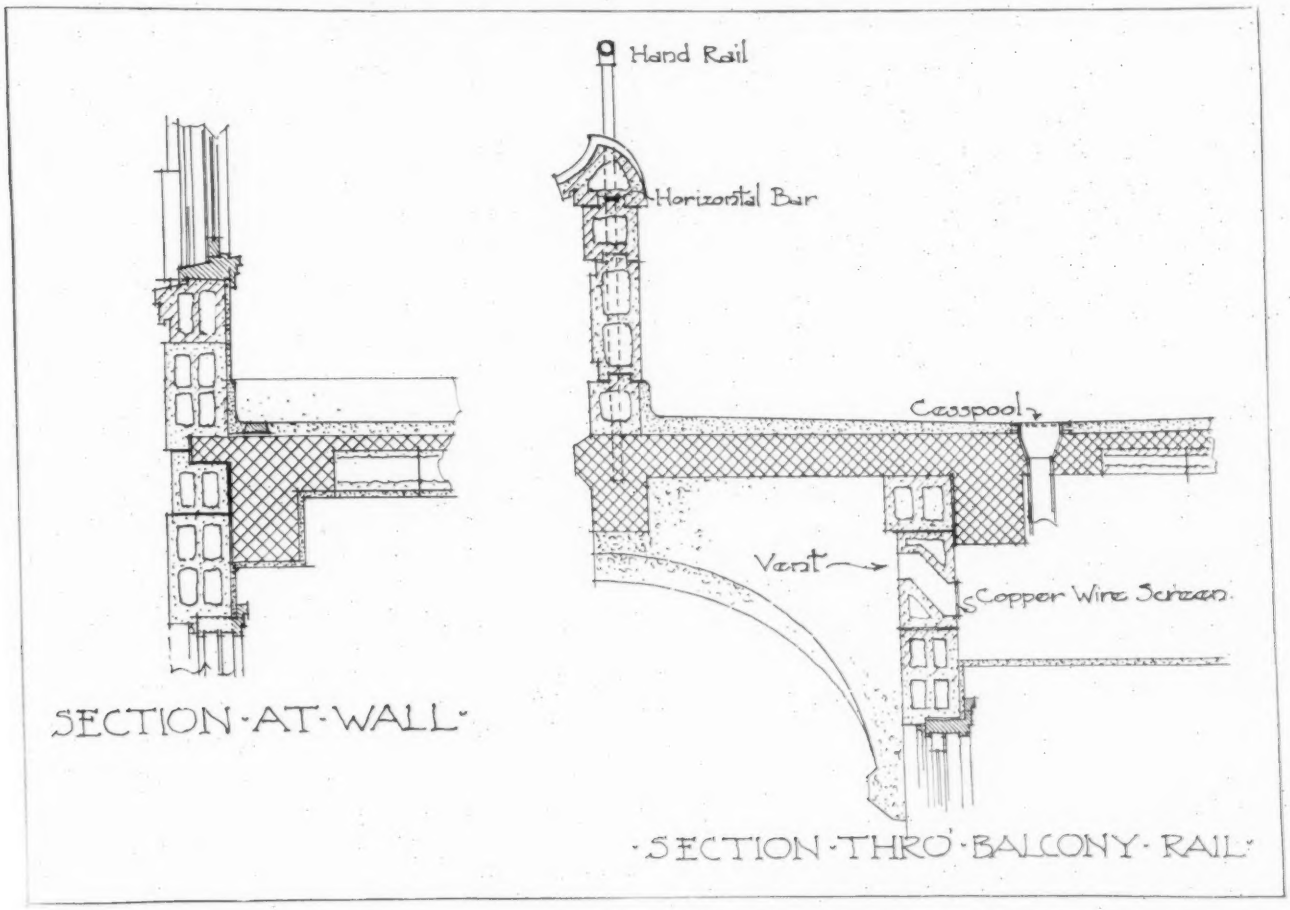
In the selection of architectural terra cotta as the finished wall surface of the structure, it was necessary to so design the concrete parts as to afford curtain wall supports for this material at each floor independently. By referring to sketch it will be seen how this was accomplished, at the same time allowing proper cover for columns and an excellent finish at beams under floor level. This permitted all the terra cotta to be put in place without any complicated and ingenious system of iron ties and clamps to hold it in its right position. Another structural point which may be mentioned is the manner in which the terra cotta balcony rails at the eighth-floor level are supported. By building a heavy, galvanized iron pipe into the concrete construction at the time of erection, staunch standards were provided. Along the railing, under the uppermost course of the terra cotta, bars of iron were extended and made secure to these posts. The courses below this point were interlocked and secured to the concrete floor slab by dowels.

Examining the design in detail one's attention is directed first to the base of the building with its ponderous and somewhat plain masses of brick masonry. This is constructed of a red, vitrified shale brick laid up in English cross-bond with molded arches and corners. The stone facings occurring at the openings, and more prominently in the sill and base courses, are of "Kettle River Sandstone," a very pleasing material of a deep salmon shade, which harmonizes admirably with the warm tone of the brickwork and terra cotta. This stone is seen to much greater advantage in the south and side porches of the hotel, where heavy columns of the same material occur in alternate courses with the brick piers. The design of the caps indicates some characteristic detail work. The porches extending around the three exposed sides of the hotel are particularly valuable in affording outdoor lounging space and opportunities for exercise in inclement weather. Above these porches, from the first to the eighth floor, extends an uninterrupted surface of light-colored terra-cotta. In order that every guest may enjoy a view of the sea, the bedrooms at the sides are given widely projecting bays.

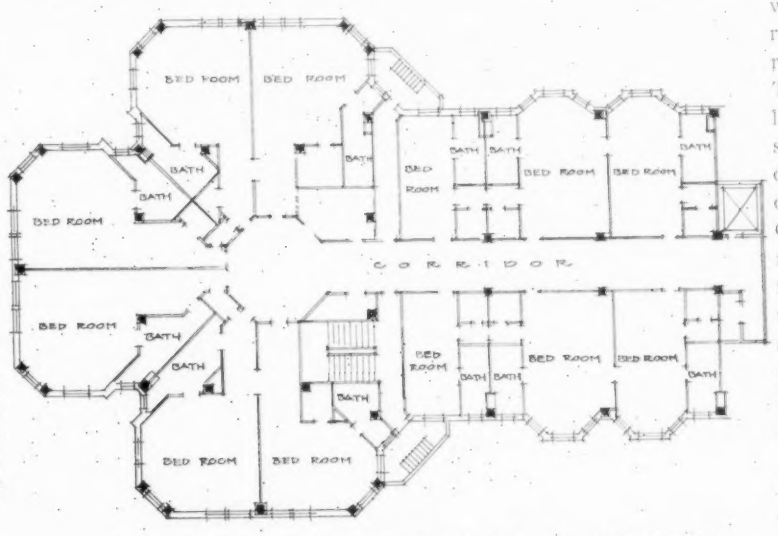
The architects have helped the resultant effect of these otherwise severely plain façades by the rustication

of the terra cotta in alternate courses of nine and sixteen inches, which lends an excellent, yet simple, treatment of light and shade.

A feature of much prominence is the extended balcony at the eighth floor level, entirely surrounding the hotel. The adoption of this as the crowning member of this point is given note by projecting bands of color in matt glazed finish. There can be no doubt that a positive color treatment of this nature is destined to create an epoch in the manufacture of clay products. Already architects are awakening to the importance of the color values gained thereby. Surely there is no other



e walls is undoubtedly more reasonable than the conentional cornice of classical styles with its abundance intricate detail, which always appears to be painfully t of place, if not out of sight, in structures above the ual height. Naturally, at so great an elevation the balcony rail ould be sufficiently gh to guarantee the nsation of safety. ccomplishing this in the usual way, the view btained generally narrows down to a liberal xpanse of sky and space. In order to afford the opportunity of observing details immediately below, there has been provided a protective rail of iron above the low rail of terra cotta.



The terra cotta at

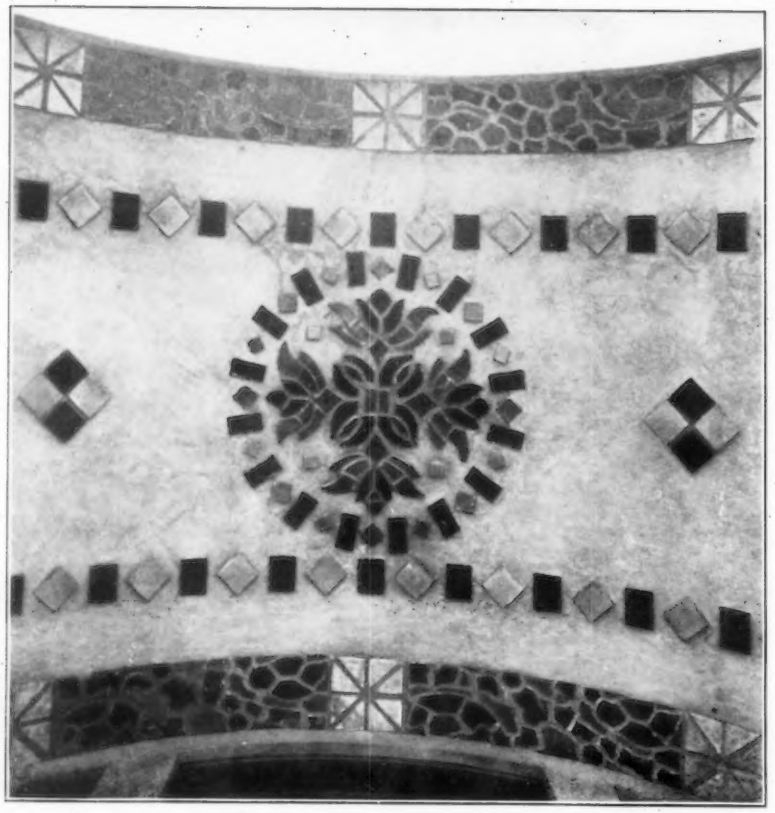
material which can compete in the production of like effects.

The color scheme finds a culmination in the low, flat dome of red tile. Against the sides of the octagonal walls of the dome are returned the vaulted roofs of the balcony. These are happily relieved on their under surfaces by geometric designs of tile with descriptive borders. One must see these soffits illuminated with reflected light at night to realize their importance and the satisfactory results obtained through the use of these materials.

The design of the interior is largely characterized by simplicity and possesses certain

merits not common to seashore hotels. The basement, which has not yet received its treatment, will be reserved principally for amüsements. Here will be placed billiard and pool tables, bowling alleys and shuffle boards, or whatever else the exigencies of its purpose shall demand.

The entire exchange floor in this new portion is devoted to the lounging room. This, however, covers but about one-fifth of the area to be finally allotted to this purpose. Notwithstanding the fact that the room is surrounded on three sides by broad porches, excellent lighting is afforded by the abundance of glass area obtained. The floor is of colored ceramic laid in geometric design. The entire scheme of illumination is interesting because of the omission of fixtures, each light being a unit of the decorative features of the plaster.



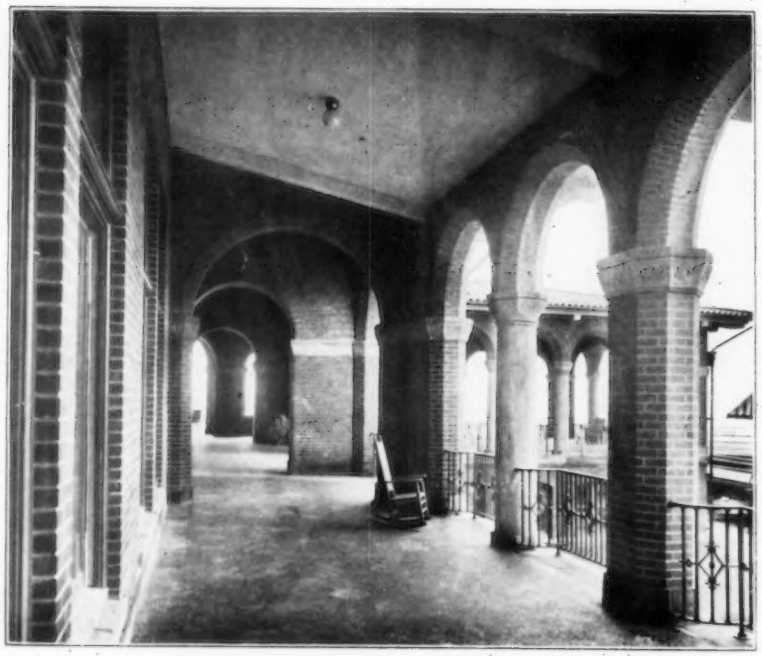
TILE DECORATION IN SOFFITS OF THE ARCHES AT BASE OF DOME.

The bedroom floors partake of the usual hotel arrangements. Each bedroom has its private bath which is ventilated by means of air ducts leading through the entire height of the stories. For the base to the rooms a matglazed tile with sanitary cove has been adopted. The corridors between these sleeping rooms have terrazzo borders with base of the same material.

In the design of the Reading Room on the eighth floor, the architects have given a lavish treatment of ornamental plaster. Feeling the importance of grasping the opportunities which are here presented, they have made use of the eight structural columns which run up as supports to the dome by connecting them above their caps by a series of elliptical arches which confine an inner and lower dome. The walls at the sides are pierced with circular windows of leaded glass, which in their treatment, depict the evolution of book making in four characteristic phases.

Leading back from this room, there is a low, vaulted corridor flanked on both sides by broad conservatories.

This completed portion of the structure will represent an expenditure averaging twenty-five cents per cubic foot. No expense has been spared to provide all its appointments first-class in character.



COLONNADE AT FIRST FLOOR LEVEL.

CATHEDRAL BUILDING.

THE visitor to New York is familiar with all that has so far taken shape of the Cathedral of St. John the Divine. It has been growing at a snail's pace for nearly twenty years and is yet so little advanced that it is impossible to form any conception of what the ultimate building will be. During practically the same period, the Roman Catholic Westminster Cathedral in London has been designed, carried out, completed and occupied. We like to associate hustle and promptness with American architecture, and we are prone to consider our European cousins as wholly out of the race when it comes to speed, but in the matter of cathedral building we make a pretty poor showing, and that, too, in the wealthiest city of this country, where money has been poured out by the million for enterprises of far less public interest than the Cathedral of St. John.

Annual Convention of the Architectural League of America.

THE eighth annual convention of the Architectural League of America, held in Washington, D. C., April 22, 23 and 24, was an occasion to be remembered by every one who had the good fortune to be present.

While the number of delegates was smaller this year than usual, the area of territory represented was quite considerable, delegates being present from San Francisco, Toronto, Chicago, Detroit, Cleveland, St. Louis, Pittsburg, Philadelphia, etc.

The programme arranged by the Washington Architectural Club, who acted as hosts, was both interesting and instructive, and reflected great credit on the resources of that organization.

The delegates assembled in the Red Room of the New Willard on Monday morning where they were welcomed by Commissioner Macfarland.

The rest of the morning was devoted to the transaction of general business. Adin B. Lacey of Philadelphia was elected speaker and S. C. Gladwin of Cleveland, secretary.

The report of the Executive Board was the most important subject considered at this session, as it contained a number of recommendations having considerable bearing on the future development of the League.

The recommendations were as follows:

"First, That permanent headquarters be established.

"Second, That a permanent secretary be elected.

"Third, That the Committees on Foreign Traveling Scholarships, the Annual and the University Fellowships be made permanent in order that the work may be continuous.

"In this connection we suggest that at this convention six members be appointed, two to serve one year, two to serve two years and two to serve three years, and that thereafter two should be elected at each convention.

"Fourth, That the Minutes of the meetings of the Executive Board be immediately transmitted to each of the clubs in order that they may be conversant with the work contemplated or performed.

"Fifth, That the membership of the League be changed from Society to Individual.

"Sixth, That interchangeable membership be established, in order that a member residing in one city and being a member of the League may upon his removal to another city become *ipso facto* a member of the League in the latter city."



J. P. HYNES, PRESIDENT ARCHITECTURAL LEAGUE OF AMERICA.

At noon the delegates were entertained at luncheon by the Washington Architectural Club and the afternoon was spent in visiting Mount Vernon. This was a particularly delightful trip, the fresh delicate tints of the spring foliage being at their best. The trip down the Potomac, even without Mount Vernon, so steeped in the poetry of by-gone days, as an objective, is well worth the time and trouble, as the river between Washington and Mount Vernon is a wide, noble stream.

The most important subject discussed on the second day was the report of the Committee on Education, by Prof. Newton A. Wells, of the University of Illinois. After reading his report Professor Wells introduced the following resolutions:

"(1) *Resolved*, That the sentiment of this body commends the present manual training movement in our system of education as being favorable to a better understanding on the part of the public of the Arts of Design.

"(2) That we commend that movement in architectural education which looks toward elevating schools of architecture to the rank of graduate schools.

"(3) That we commend the atelier movement as a worthy adjunct in school training.

"(4) That we commend as eligibility to club membership a general educational qualification not lower than graduation from high school, or its equivalent."

After considerable discussion, in which it was evident that the League was unanimous in endorsing the educational requirement for membership, the raising of the standards of education in the Architectural Schools, and in commending the educational work of the Society of Beaux Arts Architects, the resolutions were adopted.

After luncheon the delegates were received by President Roosevelt in the East Room of the White House. The President told the delegates that he took a peculiar interest in the profession which they represented, and that he was heartily in sympathy with the development of Washington along harmonious lines, and would do what he could to aid in making Washington one of the most beautiful cities in the country. After the reception by the President of the United States the delegates were conducted in automobiles to the Capitol, the Congressional Library, the new Union Station, and other buildings in course of erection.

Later in the afternoon the League attended a reception tendered them by Mr. Chas. M. Foulke, President of the National Society of the Fine Arts, and had an opportunity of seeing Mr. Foulke's beautiful tapestries and listening to his graphic descriptions of the stories they embodied.

Mr. Foulke is said, by those capable of judging, to have one of the most remarkable collections of tapestries in the United States.

In the evening Glenn Brown lectured on the Artistic Development of Washington, in the Red Room of the New Willard Hotel. The lecture was illustrated by stereopticon, and was much appreciated.

The principal business of the third and final session of the Convention was the consideration of the report of

the special committee appointed to discuss the Standing Committee's reports, and to elect a president for the ensuing year.

The report of the Special Committee was as follows:

"(1) That an individual membership be added to the League, and for this purpose a special committee be appointed by the Chairman of this Convention which shall report to the Executive Board within three months, and the Executive Board shall report to the individual societies during October, 1907. On the majority of the active members consenting to the amendment, the Executive Board shall proceed forthwith to the establishment of the individual membership, subject to the ratification of this at the next convention.

"(2) That the Executive Board be empowered by this Convention to establish permanent headquarters in Washington, and appoint an assistant secretary, provided that such may be done within the revenues of the League.

"(3) That the Executive Board endeavor to have the clubs who are active members forming this League, alter their constitutions to permit of the interchange of memberships; the question of a uniform minimum non-resident fee to be satisfactorily adjusted.

"(4) That Section 32 of Article VIII be struck out and replaced, the amended reading of the section to be as follows:

"The standing committees of the League shall each consist of three members, to be appointed by the Speaker at each Convention, one to serve for one year, one for two years and one for three years; and after the expiration of the one-year term one member shall be appointed by the chairman of each convention to serve three years. The member of the committee holding the senior appointment shall be chairman. The standing committees of the League shall be as follows: Publicity and Promotion, Education, Traveling Scholarships, Architectural Annual, and University Scholarships.

"(5) That the incoming Executive Board be recommended to send copies of the minutes of its meetings to the secretary of each club which is an active member of the League.

"(6) That the League continue to publish the Architectural Annual.

"(7) That the traveling scholarship be held only when the revenues of the League warrant the necessary expenditure.

"(8) That the European Tour Committee be continued."

After considerable discussion as to the advisability of securing a permanent secretary and the practicability of fixing uniform, reasonable, non-residence membership dues for the various clubs constituting the League, the report was adopted.

The invitation of the Detroit Architectural Club to hold the Convention in Detroit in June of next year was accepted. The invitation of the Detroit Club was seconded by the Mayor of Detroit, the Detroit Chapter of the American Institute of Architects and other organizations.

The Convention then proceeded to elect the new president. The balloting resulted unanimously in favor of J. P. Hynes of Toronto.

The following standing committees were then elected:

PUBLICITY AND PROMOTION: Jesse N. Watson of St. Louis, three years. (Senior member.) Alfred S. Alschuler of Chicago, two years. (Senior *next* year.) Alex. M. Adams of Philadelphia, one year. (Junior member.)

EDUCATION: Prof. Newton A. Wells of Urbana, Ill. (Senior member.) H. V. Von Holst of Chicago, two years. Frederick M. Mann of St. Louis (Washington University), one year.

TRAVELING SCHOLARSHIPS: Prof. Percy Ash of George Washington University, Washington, three years. Albert G. Skeel of Cleveland, two years. S. C. Gladwin of Cleveland, one year.

ARCHITECTURAL ANNUAL: Edmund H. Poggi of Philadelphia, three years. Chas. Mason Remey of Washington, two years. N. Max Dunning of Chicago, one year.

UNIVERSITY FELLOWSHIPS: Prof. Emil Lorch of the University of Michigan and the Detroit Club, for three years. August G. Headman of San Francisco, two years. Charles T. Ingham of Pittsburg, one year.

SPECIAL COMMITTEE on Individual Membership: E. Helfensteller, Jr., Wm. B. Ittner, John C. Stephens, all of St. Louis.

SPECIAL COMMITTEE on European Tour: Prof. N. A. Wells of Urbana, Ill.

The convention, after extending a vote of thanks to the speaker and secretary and to the Washington Architectural Club, adjourned.

After the adjournment the delegates were given a reception by the Washington Chapter of the American Institute of Architects at the Octagon. Glenn Brown explained the interesting features of this delightful old building to the visitors.

After leaving the Octagon the delegates were taken in automobiles through the residential section of the city, visiting, among other places, Tudor Place in Georgetown. This historic mansion was designed by Thornton, who was also the architect of the Octagon, and the members of the League had the opportunity of comparing the actual building with Thornton's sketches which adorn the wall of Mr. Brown's office in the Octagon.

The convention was brought to a close with a banquet at the New Willard, one of the most attractive banquets ever held by the League and a fitting close to the Convention. The Red Room looked unusually attractive with the great table which was beautifully decorated with early blossoms, round which the members of the League and their guests were seated. Waddy B. Wood acted as toastmaster. Speeches were made by Commissioner H. L. West, who spoke at some length on the beautification of Washington; by Thomas Nelson Page, who spoke on Thomas Jefferson; by Representative Richard Bartholdt of Missouri, Chairman Committee on Buildings and Grounds; James Knox Taylor, Supervising Architect; Cass Gilbert; Lloyd Warren, President of the Society of Beaux Arts Architects; J. H. Moser, President of the Washington Water Color Society; Glenn Brown, Secretary of the American Institute of Architects; J. P. Hynes, the newly elected President of the League; W. D. Windom, President of the Washington Architectural Club; Franklin W. Smith of Washington; E. J. Russell; N. Max Dunning and Prof. Percy Ash.

Work of Supervising Architect Taylor.

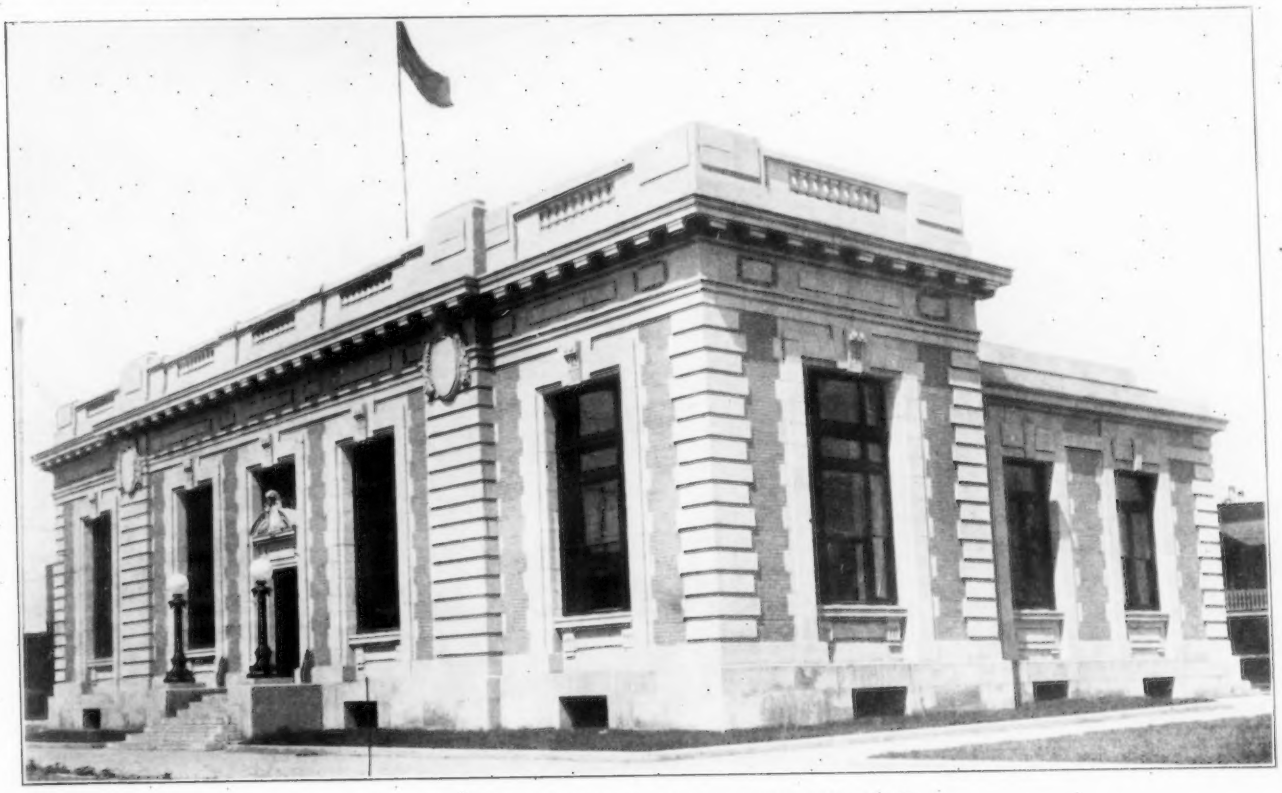
A REVIEW of the work done by James Knox Taylor, Supervising Architect of the United States Treasury Department, discloses in the designing and planning of the vast number of government buildings erected during his incumbency a splendid success in keeping abreast with the spirit of the times. Not only is this fact evidenced in the large or monumental types of structures, but in the smaller buildings also, which show that he has not departed in a single instance into disregard of this spirit which demands the best always in small as well as in large things. It is the purpose of this article — and will be that of others succeeding it — to illustrate a number of these smaller types of buildings which, by reason of their modest size and moderate cost, have come into local prominence only.

The buildings which have been selected to serve the purpose in hand have been erected at a cost not exceeding $100,000 each.

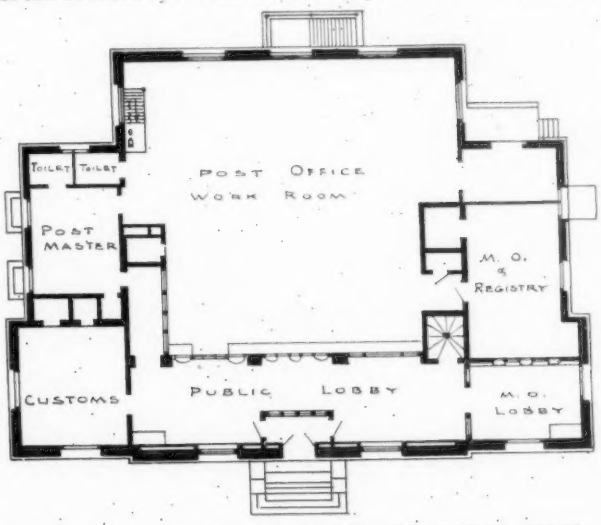
The plan of the United States Federal Building, erected at Muskegon, Mich., shows a radical departure from the customary unbroken rectangular form characterizing the types of small buildings designed by Mr. Taylor. Excellent effect is obtained by breaking the outline with side wings and a rear pavilion, and by carrying the parapet level of the pavilion above that of the wings and in turn subordinating the height of all these to that of the front pavilion, which is made the salient feature in design and treated with pleasing refinement.

In working out the scheme of this building, Mr. Taylor has produced an impressive and nicely balanced structure, designed in the modern Renaissance style of architecture, and well adapted to meet the requirements of both the postal and customs services for which it is intended. Rising from a widely projecting base of gray granite, the superstructure is faced to the entablature and parapet lines, with light gray bricks laid in Flemish bond. For entablatures, parapets, quoins, keystones, door and window trims and all ornamental members, limestone is employed.

The building is one hundred feet in extreme width by sixty-five in greatest depth and cost, exclusive of steam heating and furniture equipment, $69,000. It is of fireproof floor construction, hard wood standing finish in office rooms and lobbies with marble floors in latter.

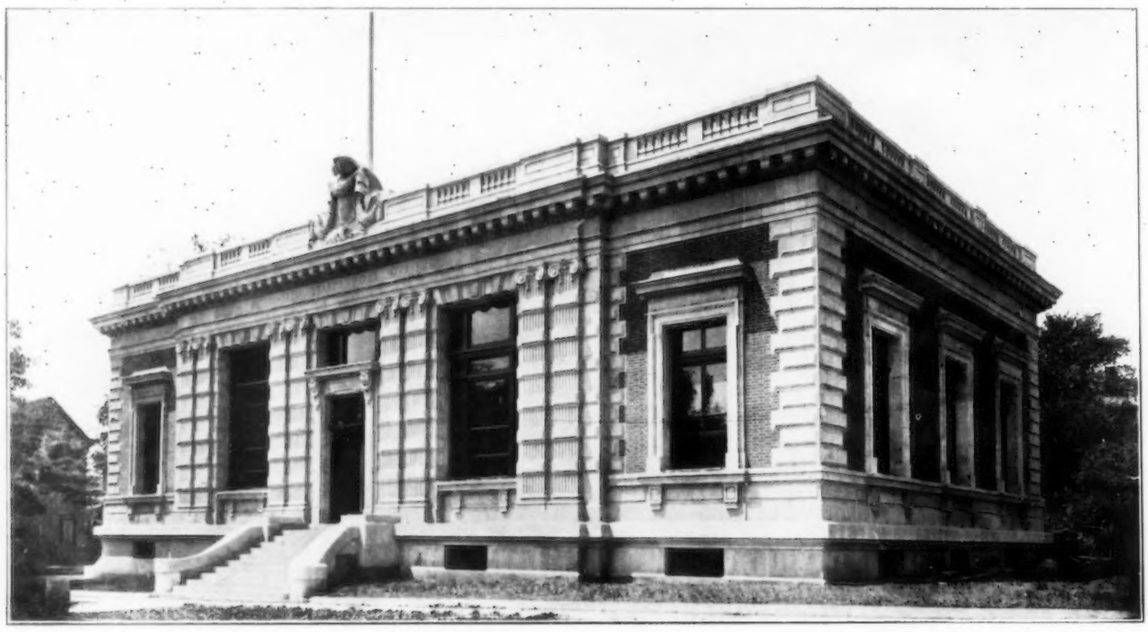


POST OFFICE AND CUSTOM HOUSE, MUSKEGON, MICH.



FIRST FLOOR PLAN, POST OFFICE AND CUSTOM HOUSE, MUSKEGON, MICH.

The United States Government Building at Champaign, Ill., was erected to meet the requirements of the postal service solely. It is ninety-five feet in length by fifty-five feet in width, and cost, exclusive of heating apparatus, furniture equipment and purchase of site, $60,000. This building is designed in the modern Renaissance style of architecture, with a well-sustained Italian motif, presenting an interesting type of the use of clay products in combination, and demonstrating forcibly the perfect adaptability of terra cotta to structural and ornamental purposes. A feature deserving more than mere cursory notice is introduced by breaking the front façade with a shallow pavilion constructed entirely of light-colored terra cotta, which makes a well-defined yet unobtrusive contrast with the adjacent red brick facings, and gives a pleasing prominence to the pavilion. Light terra cotta is also used for quoins, window trims, entablature, balustrade, all ornamental elements, the first-story sill course, and facings below same including the water table.



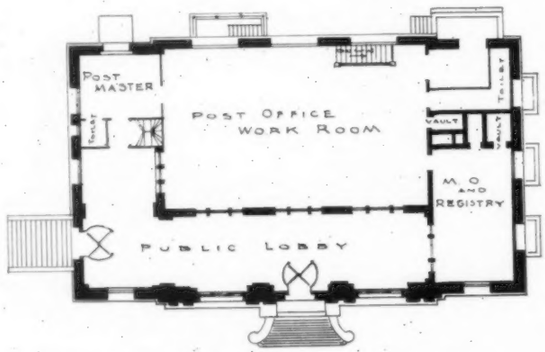
POST OFFICE, CHAMPAIGN, ILL.

The superstructure rises from a white granite base, and is faced with dark red brick laid in Flemish bond.

The building is of fireproof construction throughout and heated by steam. Hard wood is used for finish in office rooms and the lobby, which has marble floors in addition to the hard wood finish.

The United States Post Office and Custom House erected at Traverse City, Mich., serves as a specially good type of the "much in little" buildings designed by Mr. Taylor.

The requirements to be met in planning for the needs of two branches of government work,—the postal and customs services—demanded by reason of the limited volume of business in each branch, essentially a one-story and basement structure of comparatively modest proportions and moderate cost. In size the building is sixty feet long by fifty feet wide, effectively designed in the modern classic style with a strong Colonial feeling, and is a good example of the use of the simpler forms characteristic of that style. The superstructure is faced with dark red brick laid in Flemish bond rising above a water table and base of white granite and surmounted by limestone cornice and balustrade, screening a low pitched roof. Limestone is also used for quoins, keystone voussoirs, archivolt and imposts of the arch over the main entrance and for the terminals and keystones of arches over the window openings. In the absence of projecting features, avoidance of an undesirable plainness of unbroken wall surfaces is obtained by recessing the window openings, and a touch of ornateness is secured by the introduction of carved voussoirs and keystone over the main entrance and fret-work in the cornice.



FIRST FLOOR PLAN, POST OFFICE, CHAMPAIGN, ILL.

The building is fireproof throughout, heated by low pressure steam, and cost, exclusive of furniture equipment, heating apparatus and expenditure for site, forty



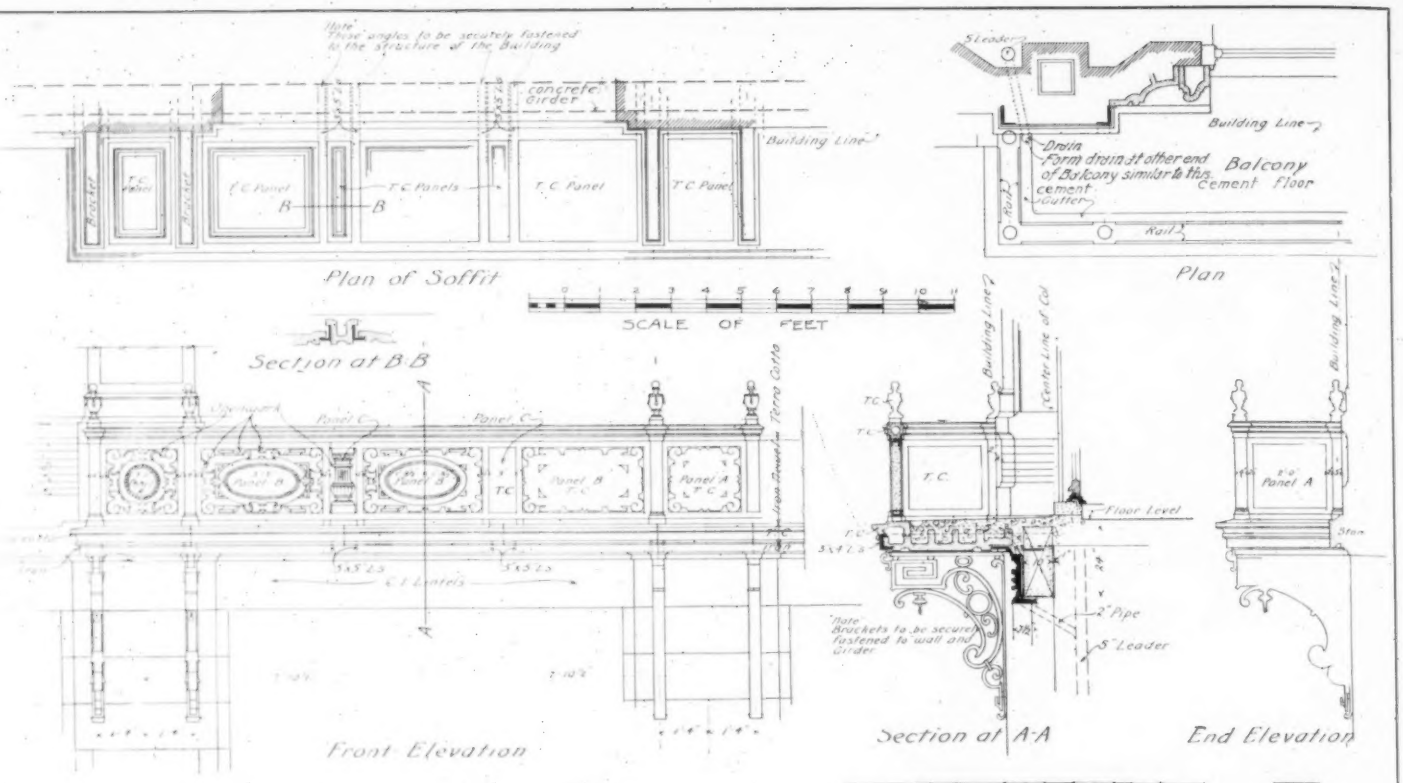
AUTOMOBILE CLUB OF AMERICA, 247-259 WEST 54TH STREET, NEW YORK.
ERNEST FLAGG, ARCHITECT.

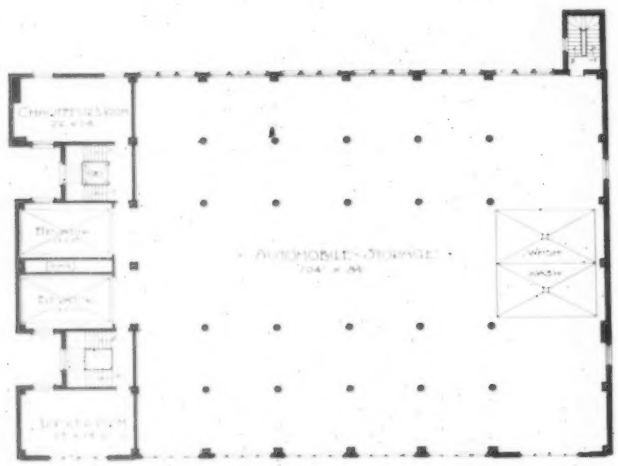


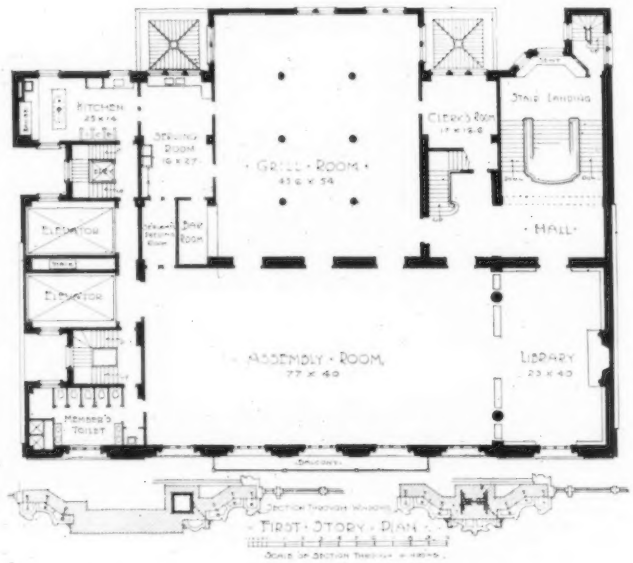
DETAIL OF LOWER STORIES, IN WHICH MUCH COLORED TERRA COTTA IS USED

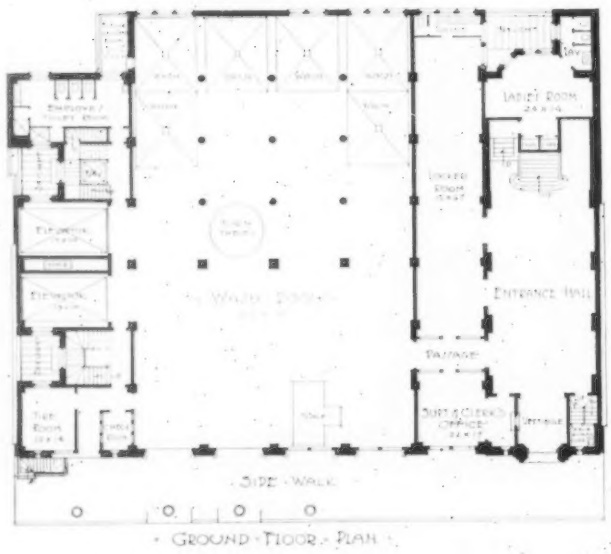
AUTOMOBILE CLUB OF AMERICA, 247-259 WEST 54TH STREET, NEW YORK.

ERNEST FLAGG, ARCHITECT.









DETAIL OF BALCONY

AT FIRST FLOOR

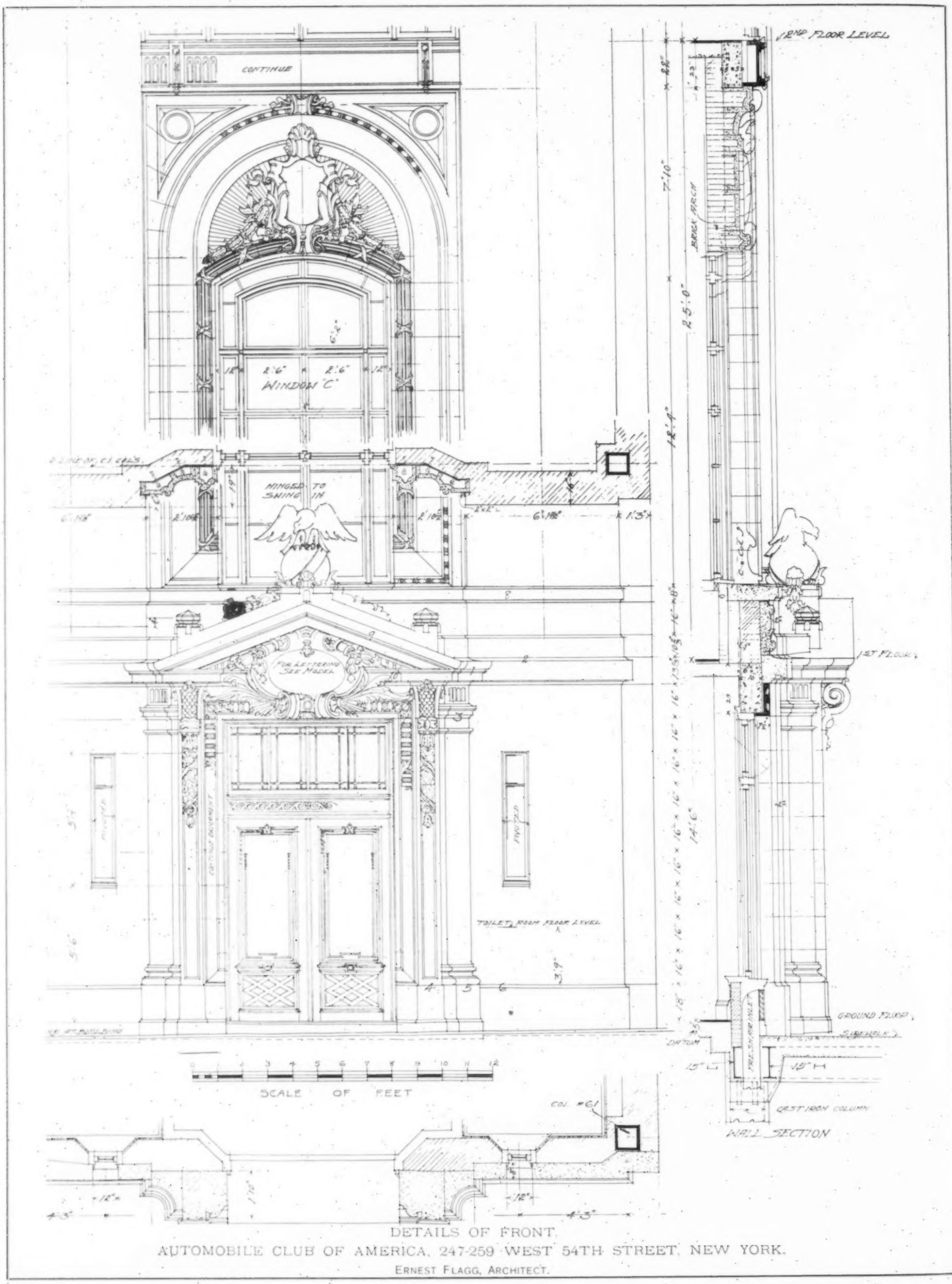
AND

FLOOR PLANS

AUTOMOBILE CLUB OF AMERICA.

247-259 WEST 54TH STREET, NEW YORK.

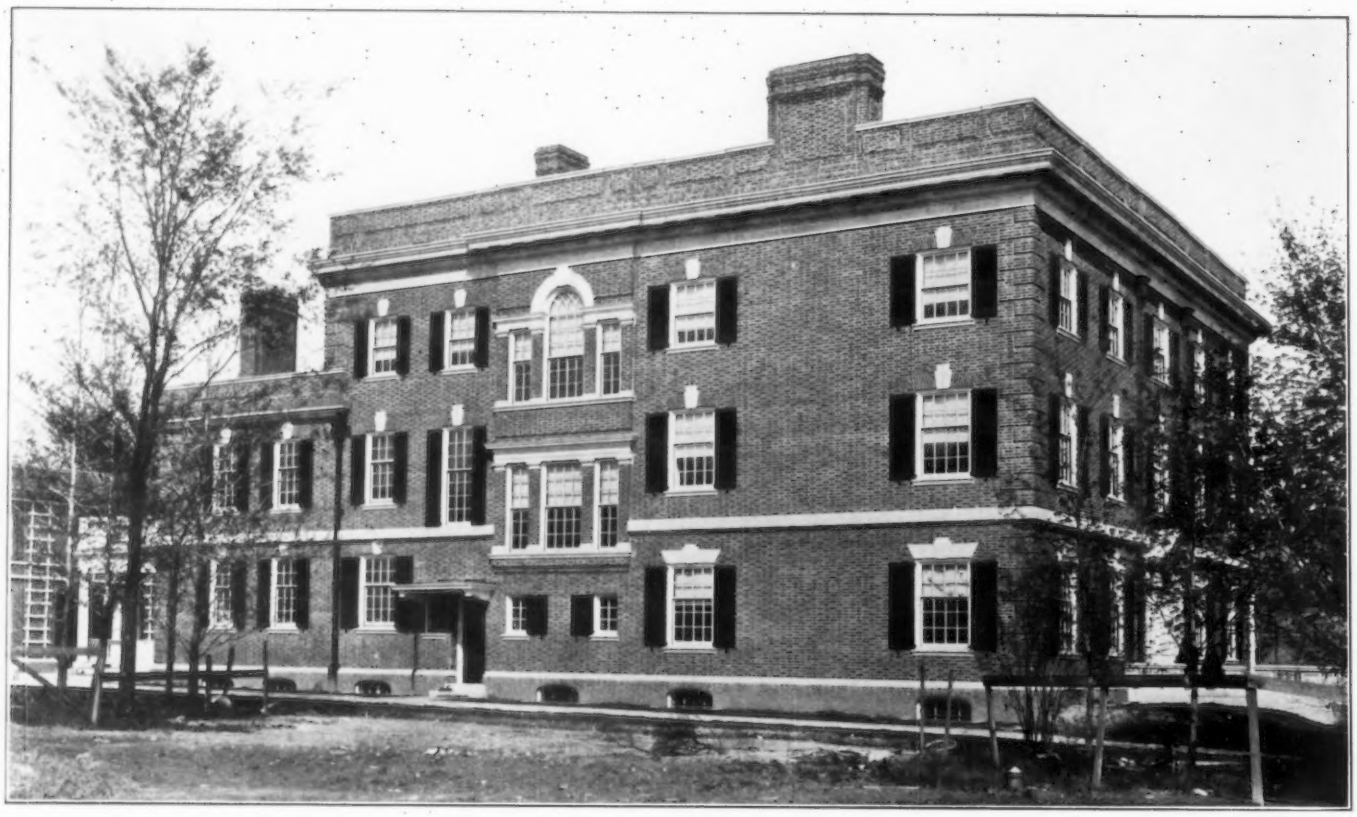
ERNEST FLAGG, ARCHITECT.

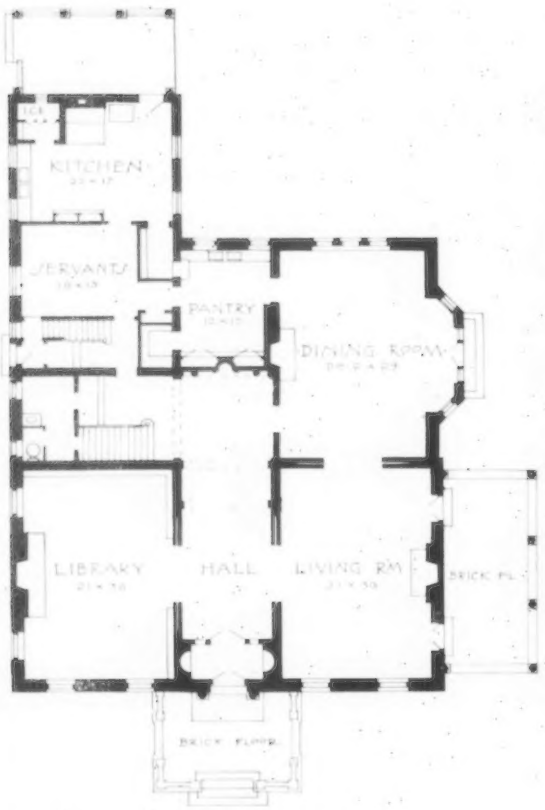


DETAILS OF FRONT.
AUTOMOBILE CLUB OF AMERICA, 247-259 WEST 54TH STREET, NEW YORK.
ERNEST FLAGG, ARCHITECT.

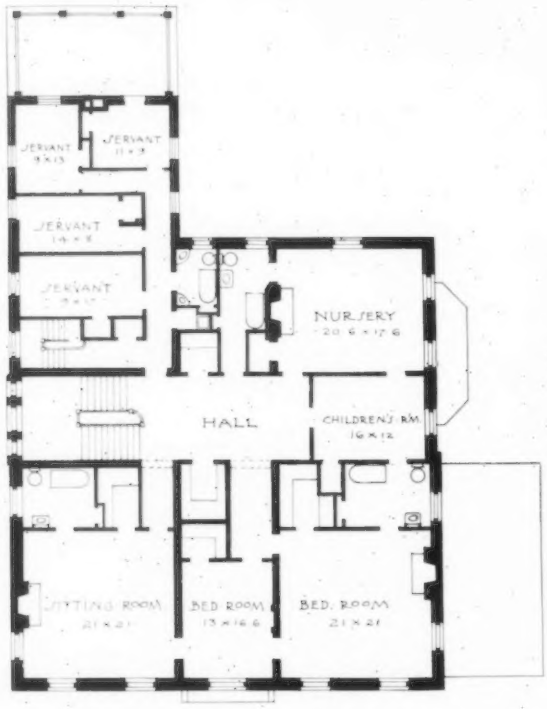


HOUSE, WESTMORELAND PLACE, ST. LOUIS, MO.

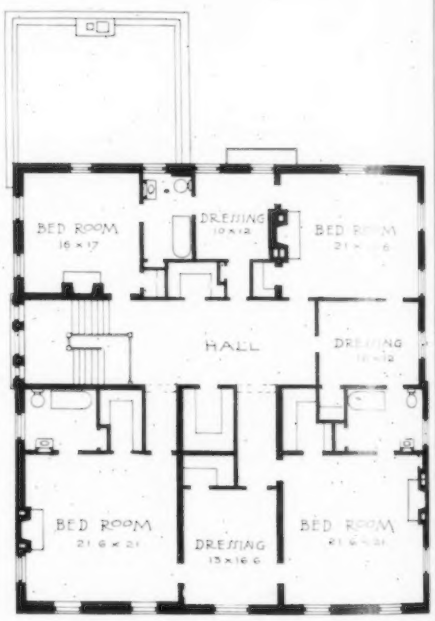




FIRST FLOOR PLAN

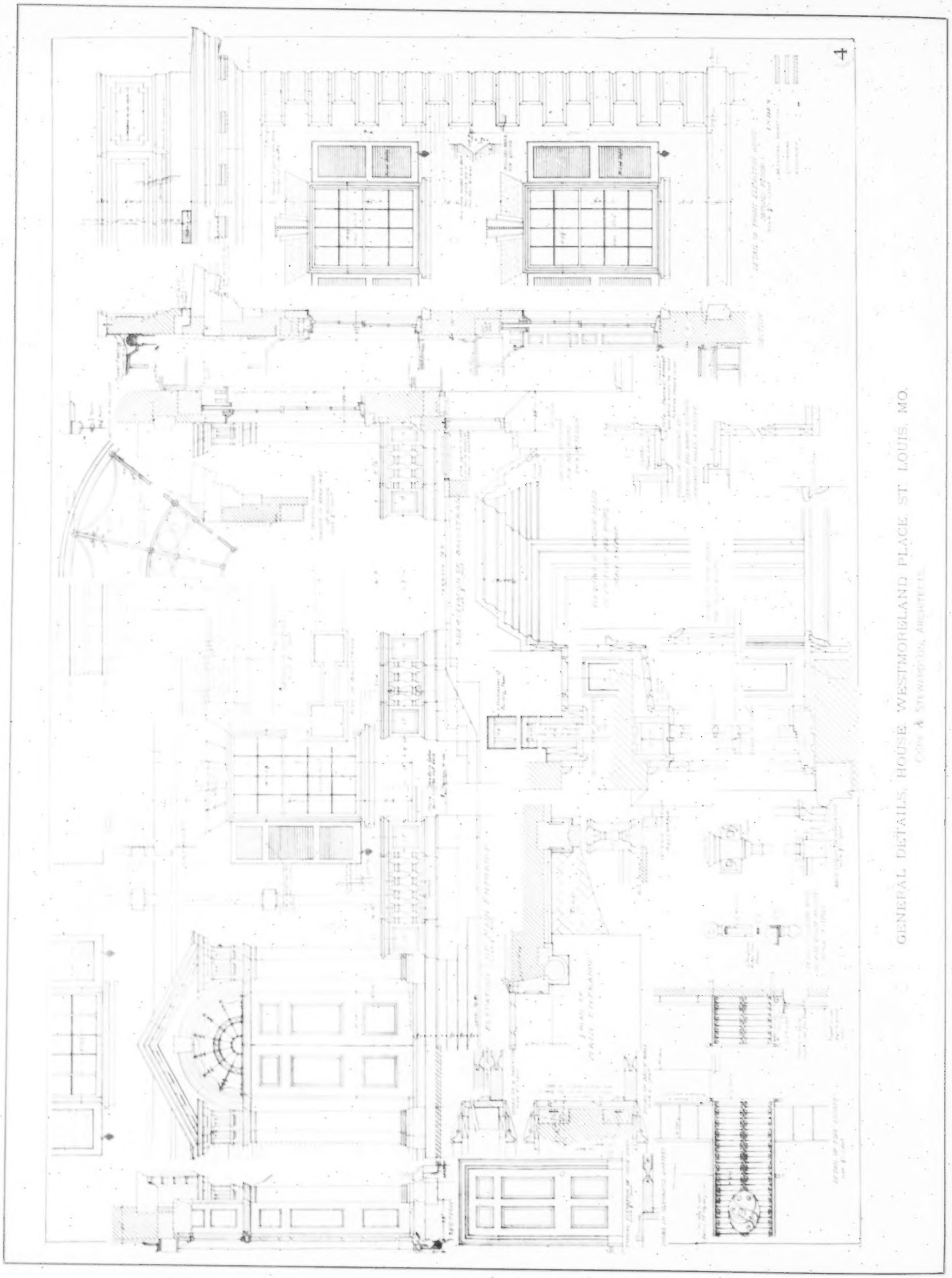


SECOND FLOOR PLAN

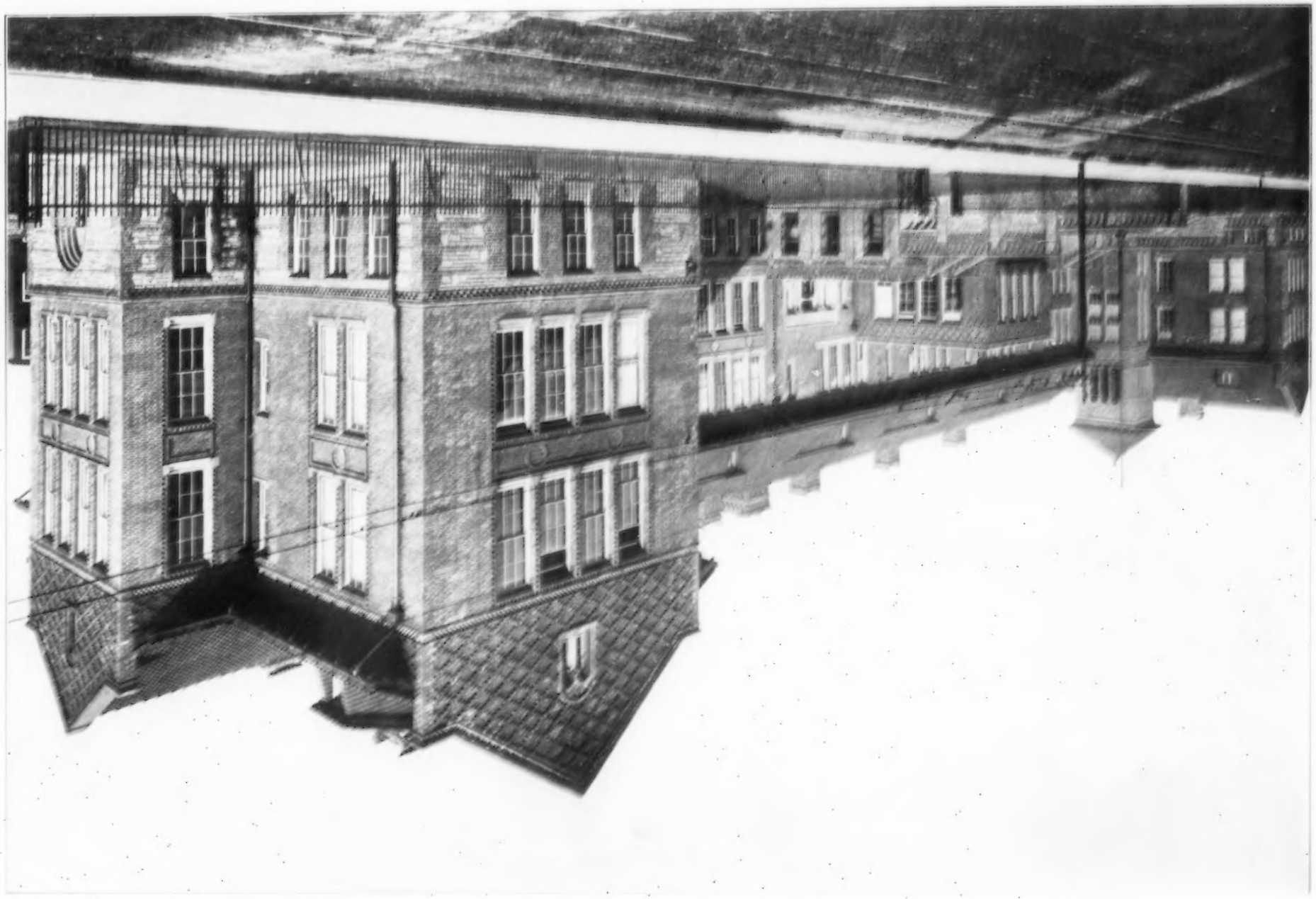


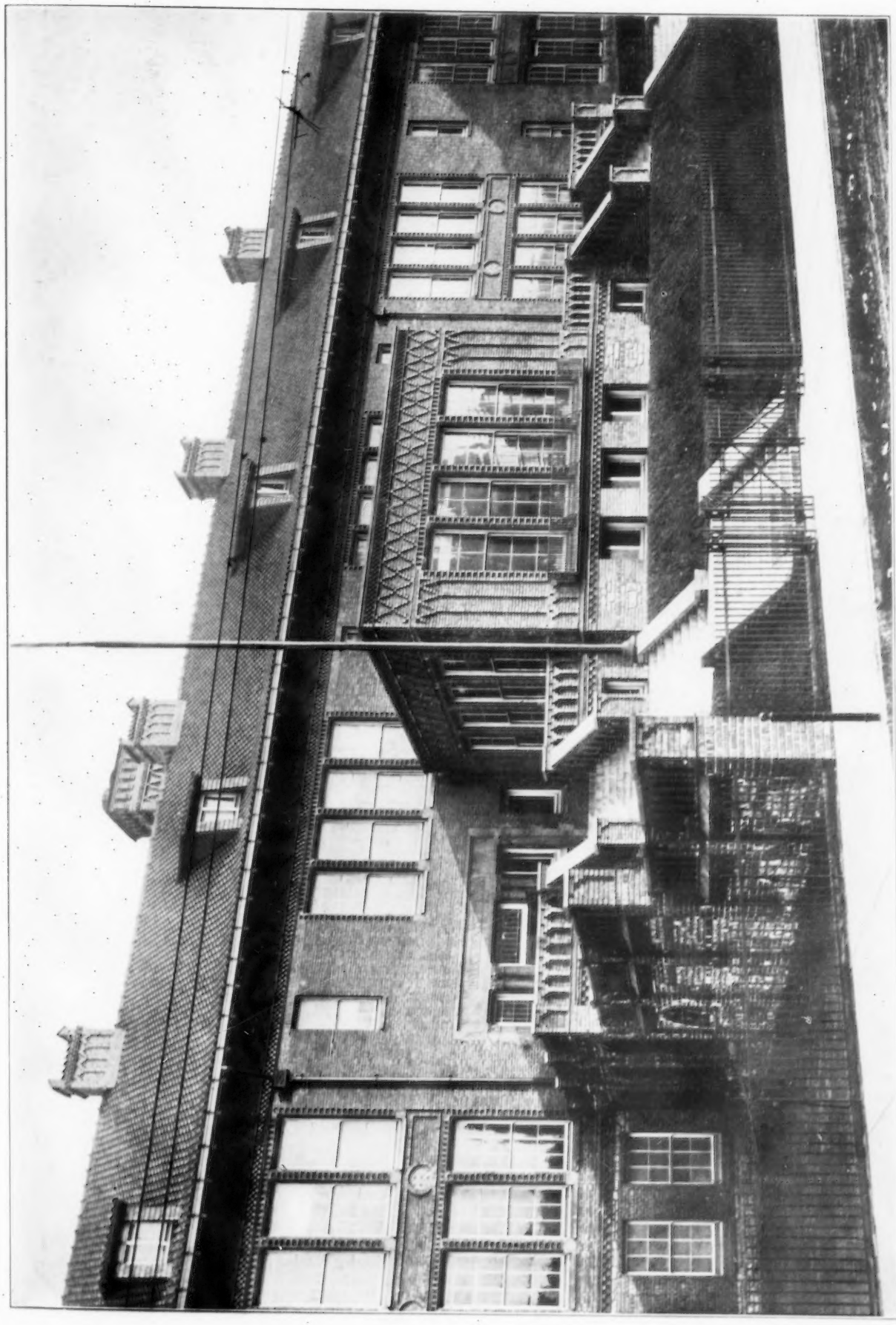
THIRD FLOOR PLAN

HOUSE, WESTMORELAND PLACE, ST. LOUIS, MO
COPE & STEWARDSON, ARCHITECTS.

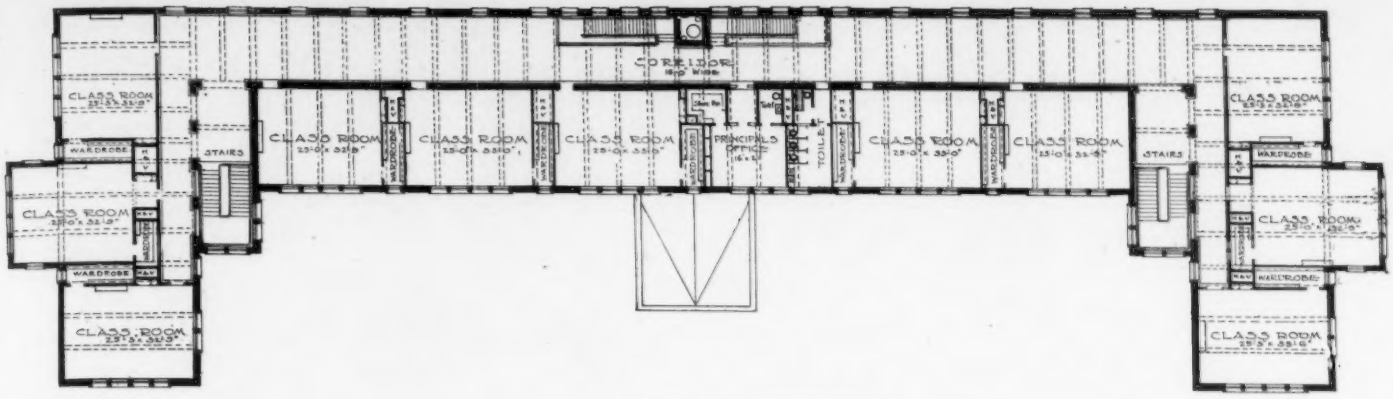


GENERAL DETAILS, HOUSE WESTMORELAND PLACE ST. LOUIS, MO.
CABE & STEWARDSON, ARCHITECTS.

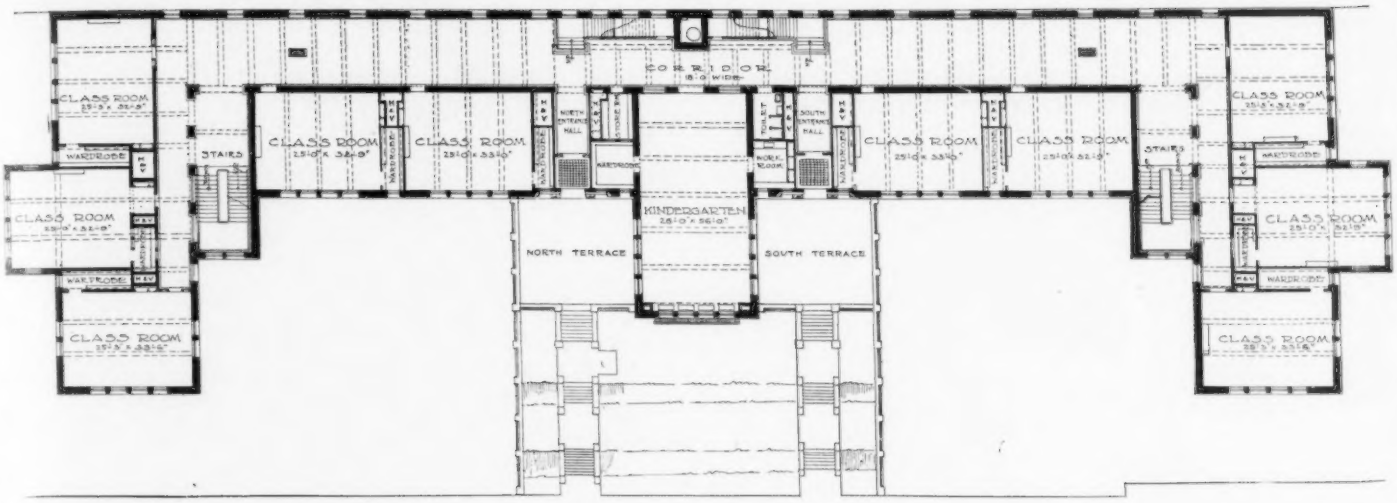




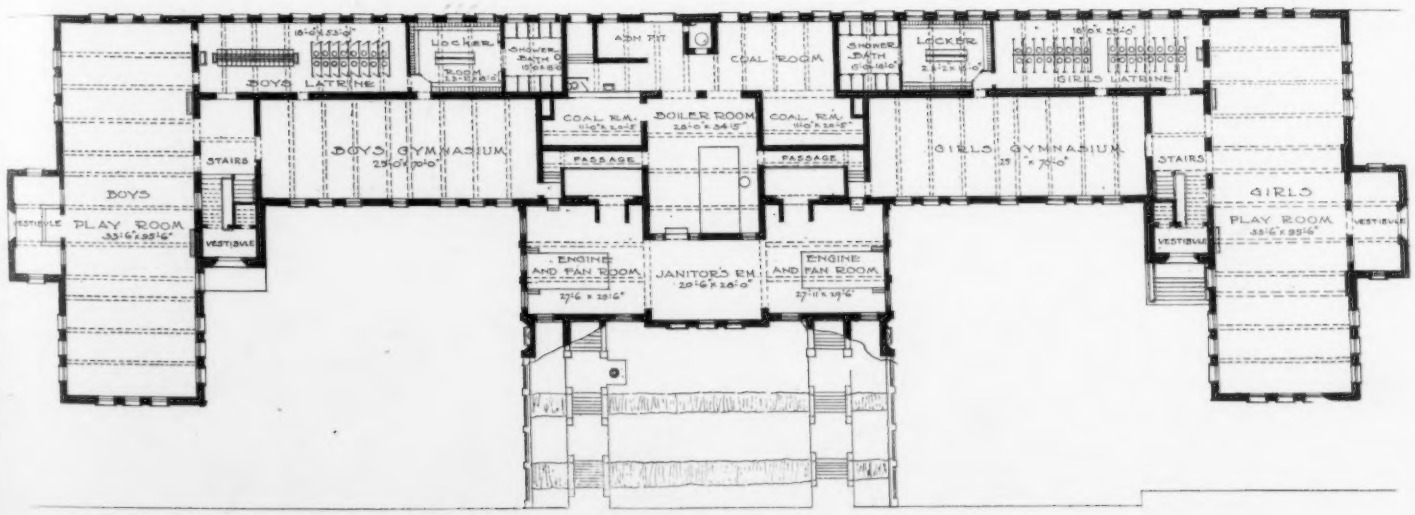
MYOU



SECOND FLOOR PLAN



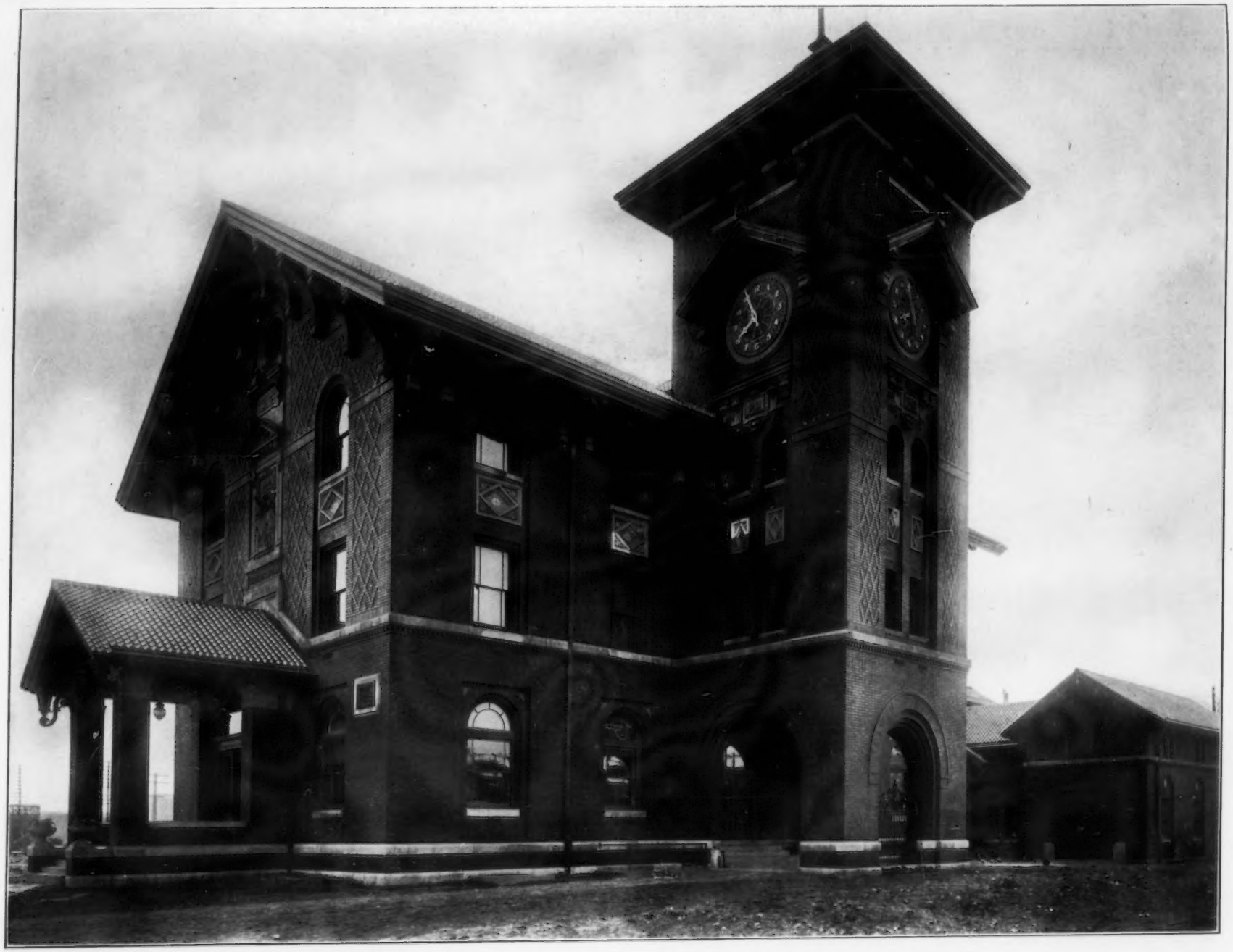
FIRST FLOOR PLAN.



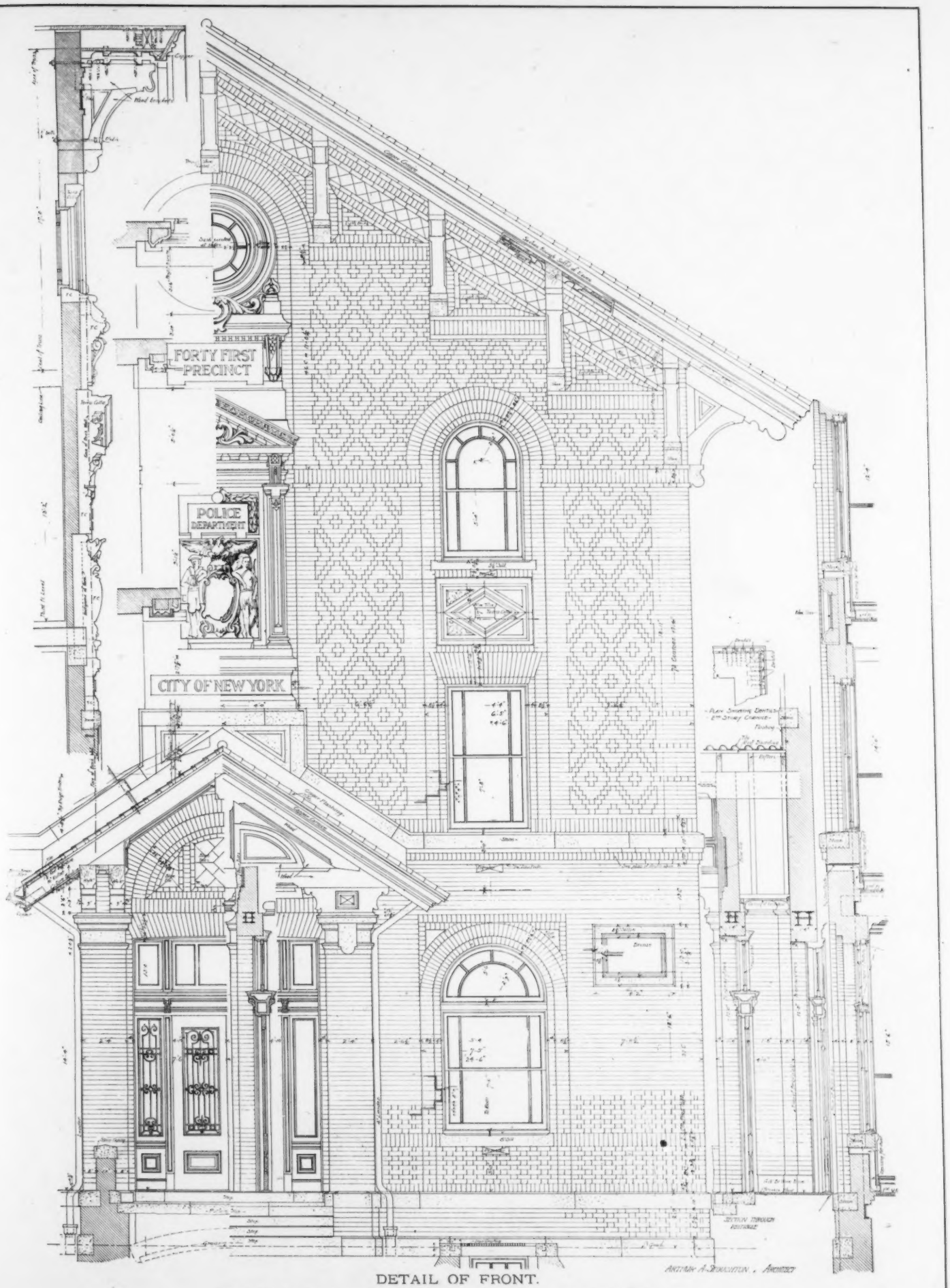
BASEMENT PLAN

PATRICK HENRY SCHOOL, ST. LOUIS, MO.

WILLIAM B. ITTNER, ARCHITECT.



FORTY-FIRST PRECINCT POLICE STATION, BRONX, NEW YORK.
STOUGHTON & STOUGHTON, ARCHITECTS.



DETAIL OF FRONT.

FORTY-FIRST PRECINCT POLICE STATION, NEW YORK.

STOUGHTON & STOUGHTON, ARCHITECTS.

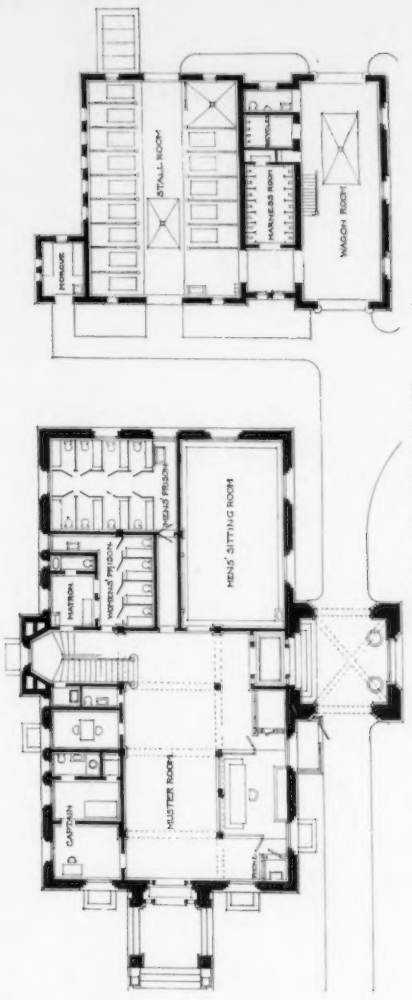
FORTY-FIRST PRECINCT

POLICE STATION.

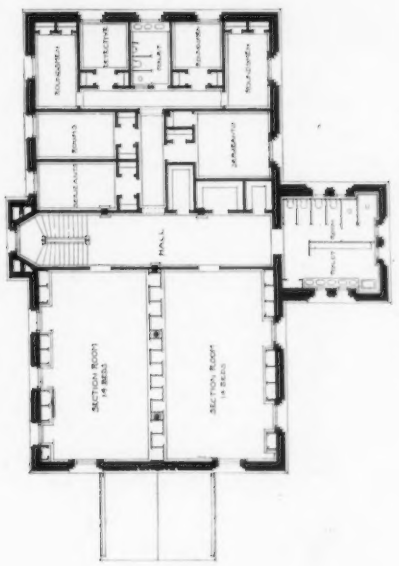
NEW YORK.

STOUGHTON & STOUGHTON,

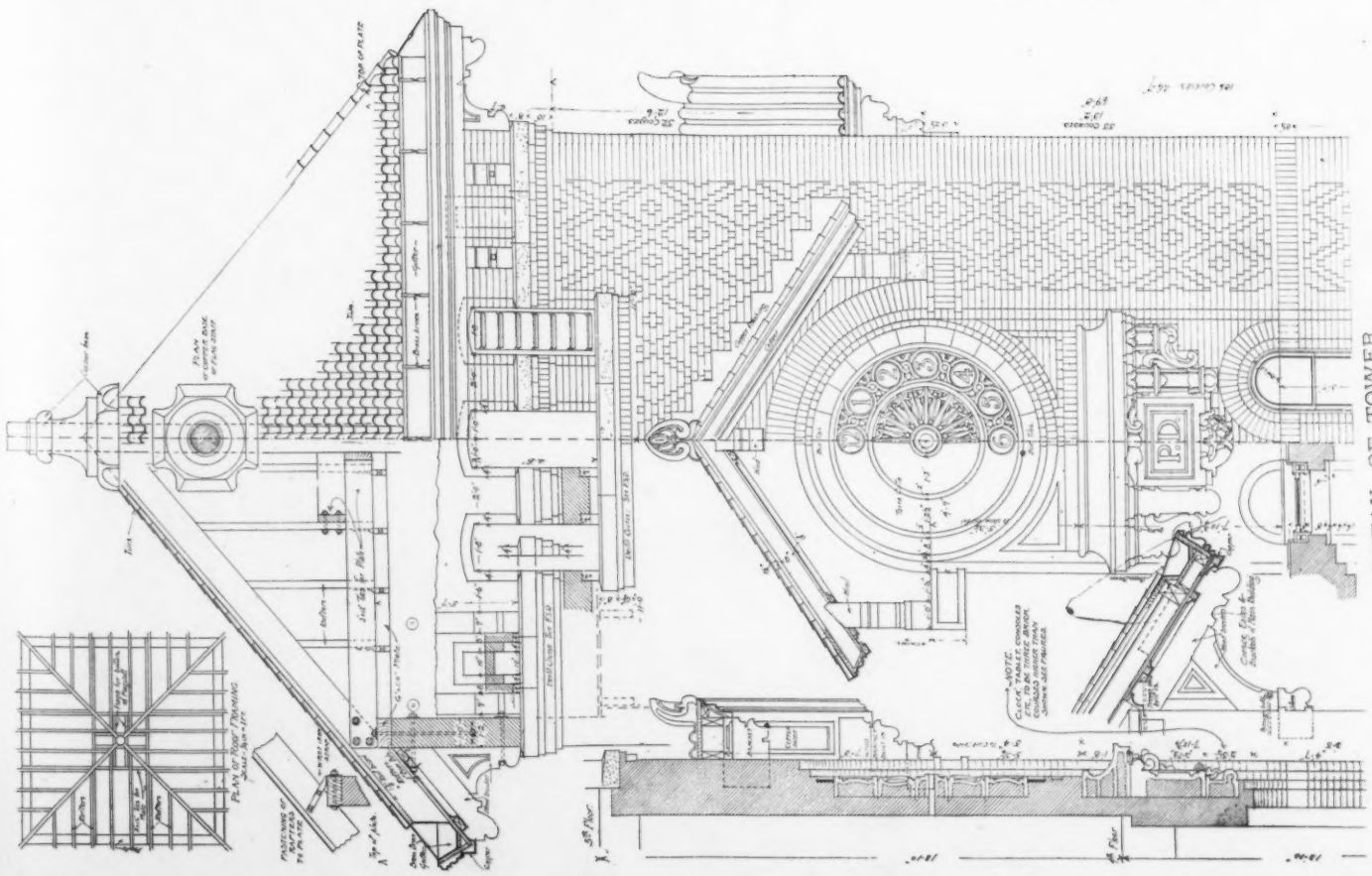
ARCHITECTS.



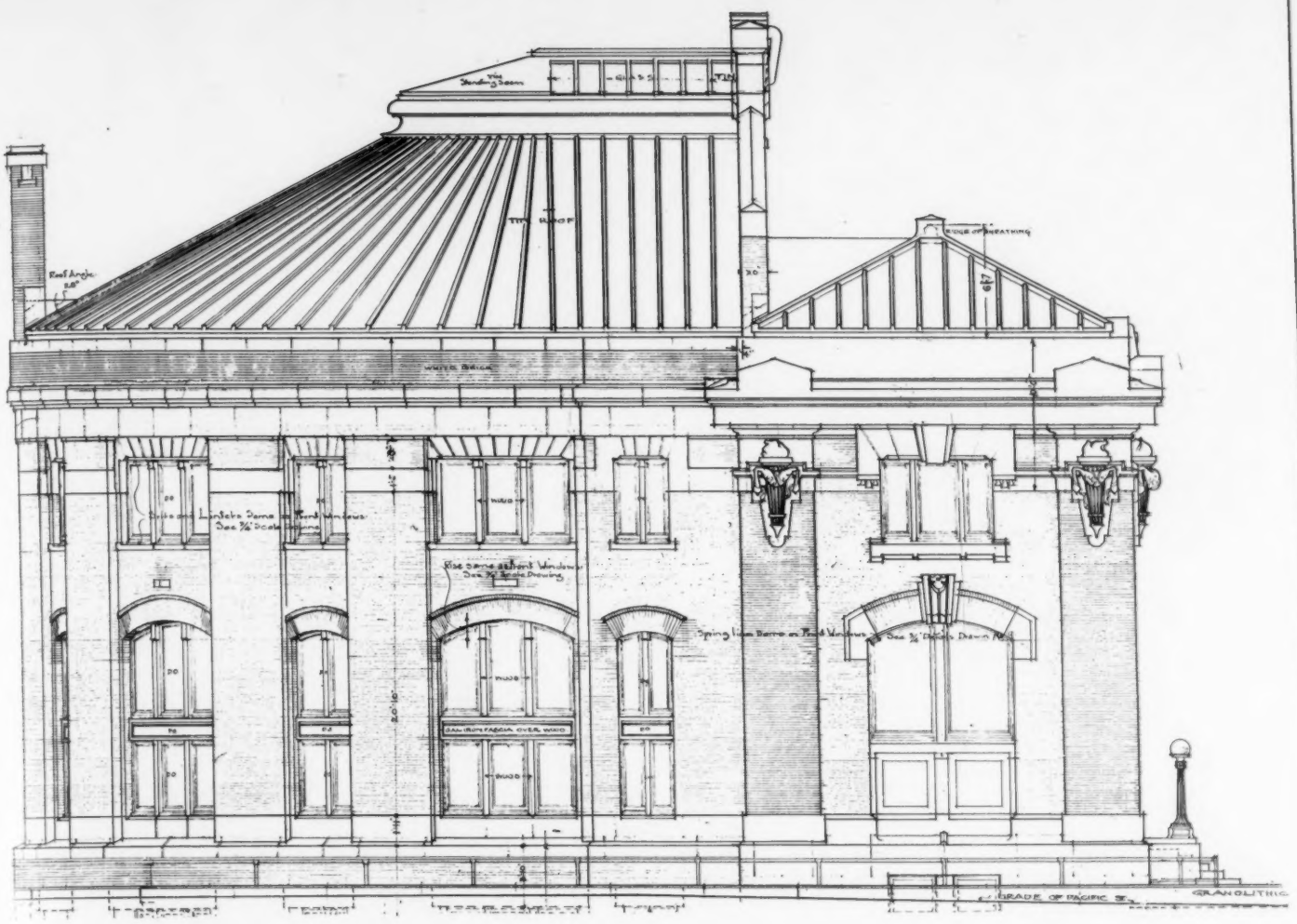
FIRST FLOOR PLAN.

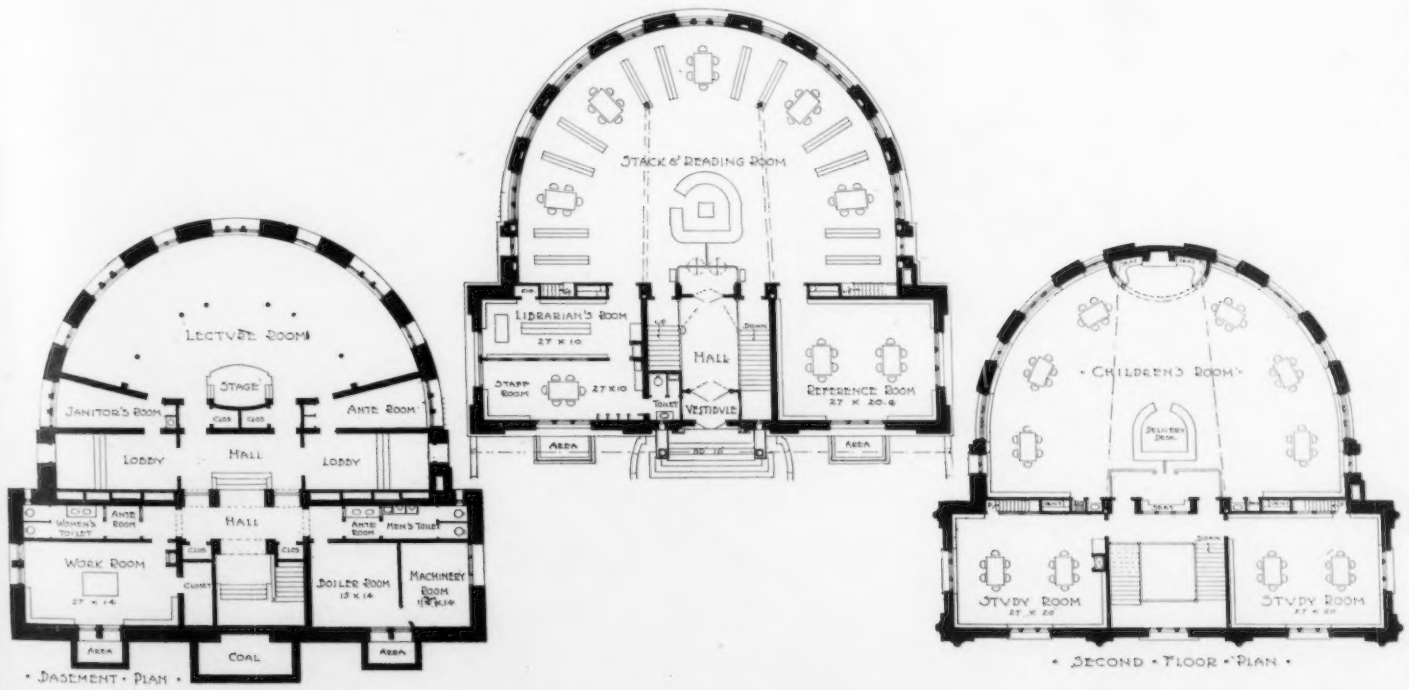


SECOND FLOOR PLAN.



DETAIL OF TOWER.





SIDE ELEVATION AND FLOOR PLANS.
CARNEGIE LIBRARY, PACIFIC BRANCH, BROOKLYN, N. Y.
RAYMOND F. ALMIRALL, ARCHITECT.





STACK AND DELIVERY ROOM.
CARNEGIE LIBRARY, PACIFIC BRANCH, BROOKLYN, N. Y.
RAYMOND F. ALMIRALL, ARCHITECT.





HOUSE FOR MRS. E. H. G. SLATER, NEWPORT, R. I.

PEABODY & STEARNS, ARCHITECTS.

thousand dollars. Hard wood is used for standing finish in all offices and lobbies and the latter have marble floors in addition to the wood finish.

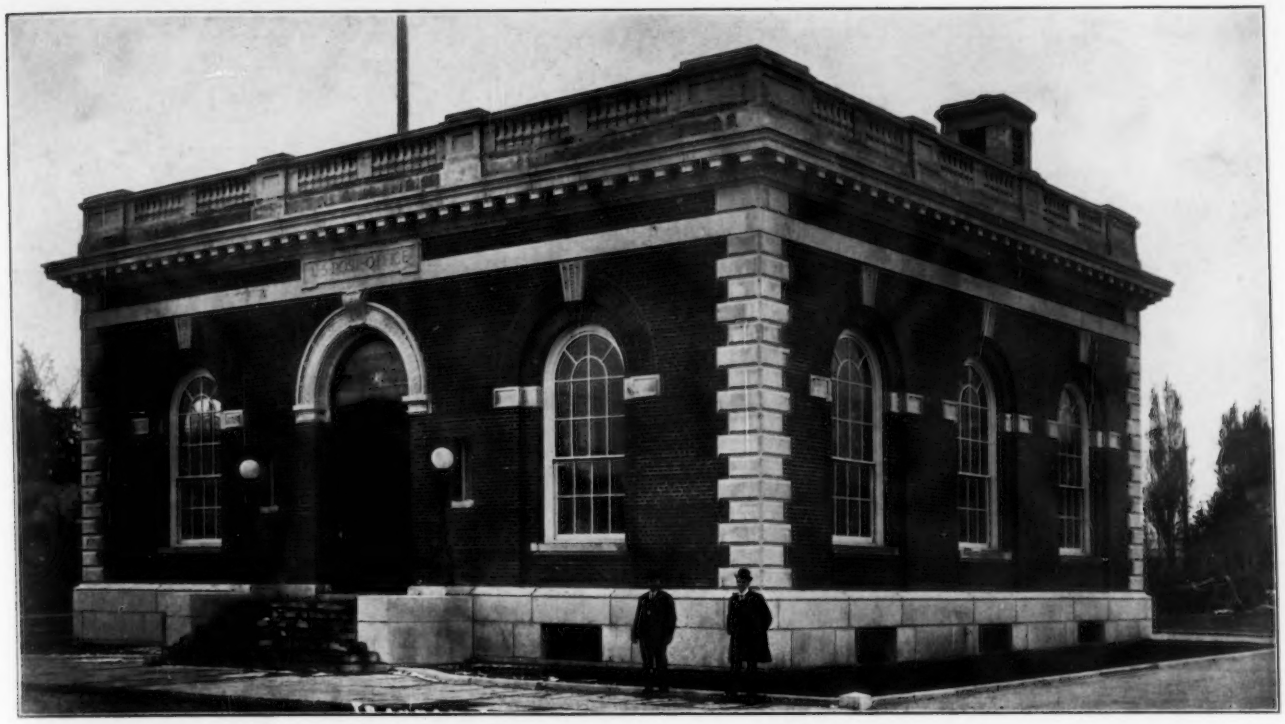
In designing the United States Post Office building at Sterling, Ill., Mr. Taylor has used the modern Roman Doric style of architecture and has secured excellent results in his handling of this simple yet graceful style. Plainness of outline is nicely avoided by the employment of pilasters and recessed window openings and by making ornamental features in the treatment of the front and side doorways.

Starting from a base of limestone, the superstructure is faced up to and including the first story window sill course with light terra cotta. Above the sill course and extending to the entablature, the facings are of light red brick laid in Flemish bond with diaper work effectively produced by the introduction of dark red headers.

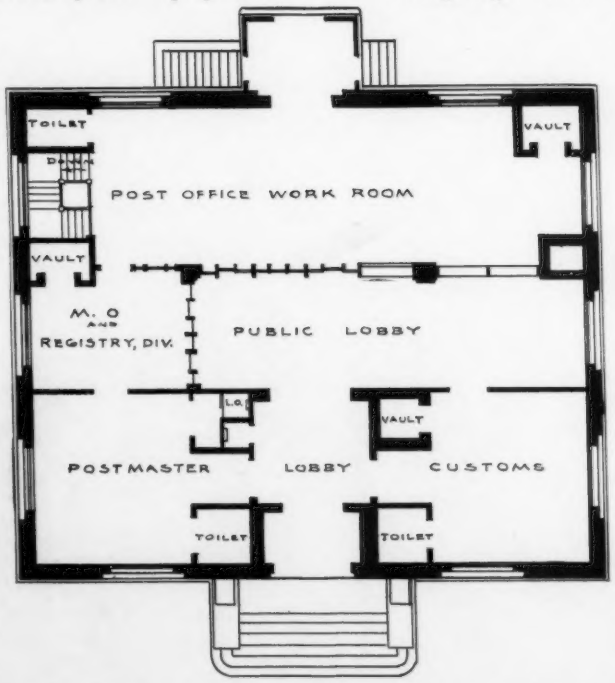
Light terra cotta is also used for imposts, keystones, pilaster caps and also for the ornamental work of the doorways.

The building is seventy feet in length by fifty in width, and cost, exclusive of heating apparatus and furniture equipment, $45,000. It is of partial fireproof construction,—this form being confined to the first floor,—is heated by low pressure steam and finished in hard wood.

An excellent type of a United States court house, post office and custom house, erected at a cost of less than $100,000, is presented in the government building erected at Elizabeth City, N. C.



POST OFFICE AND CUSTOM HOUSE, TRAVERSE CITY, MICH.



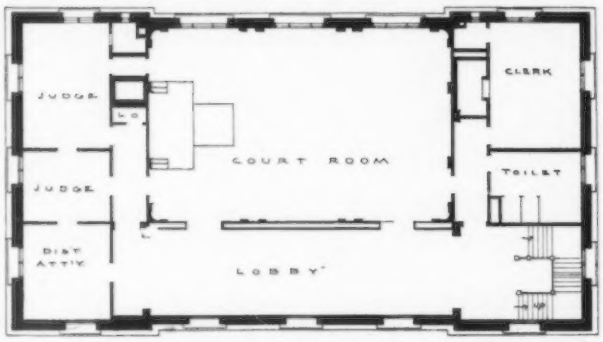
FIRST FLOOR PLAN, POST OFFICE AND CUSTOM HOUSE, TRAVERSE CITY, MICH.

In designing this building Mr. Taylor has selected a style of architectureadmirably suited to southern latitudes, and has produced a nicely proportioned and imposing structure, thoroughly adapted to the requirements of the judicial, postal and customs branches of the govenment service. Good effect is obtained by the introduction of shallow pavilions on the ends of the front and rear façades and by the use of harmoniously contrasting constructive materials.

Gray granite is employed for facings up to the first floor line; above that level, and extending to and including the second story window sill course, the facings are of Bedford stone; for the remainder of the superstructure the facings are of light colored brick laid in Flemish bond. Bedford stone is also used for

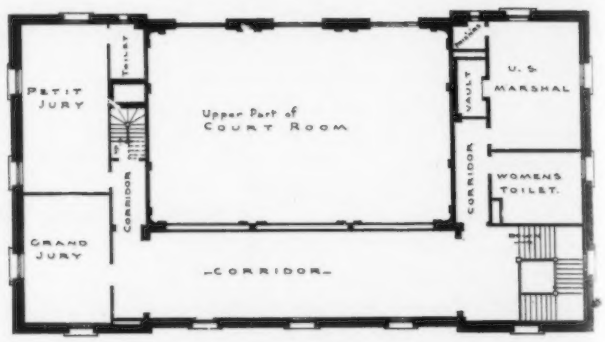


POST OFFICE, COURT HOUSE AND CUSTOM HOUSE, ELIZABETH CITY, N. C.

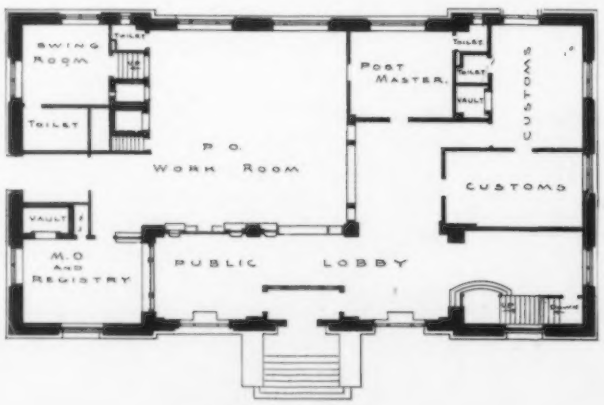


SECOND FLOOR PLAN.

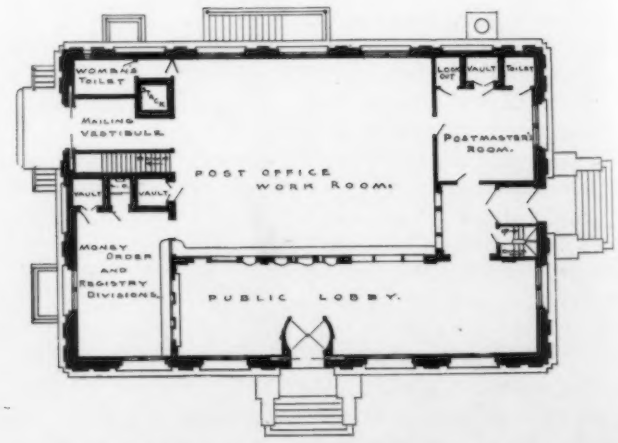
(ELIZABETH CITY.)



THIRD FLOOR PLAN.



FIRST FLOOR PLAN.
POST OFFICE, COURT HOUSE AND CUSTOM HOUSE,
ELIZABETH CITY, N. C.



FIRST FLOOR PLAN, POST OFFICE, STERLING, ILL.



POST OFFICE AT STERLING, ILL.

pediments, keystones, window trimmings and other ornamental elements. Hard wood is used for standing finish in all principal rooms in each story and the lobbies and corridors have marble floors.

The building is ninety-eight feet in length by fifty-five feet in width, of fireproof construction throughout and heated by steam; its cost, exclusive of furniture, heating and lighting equipment, was $99,000.

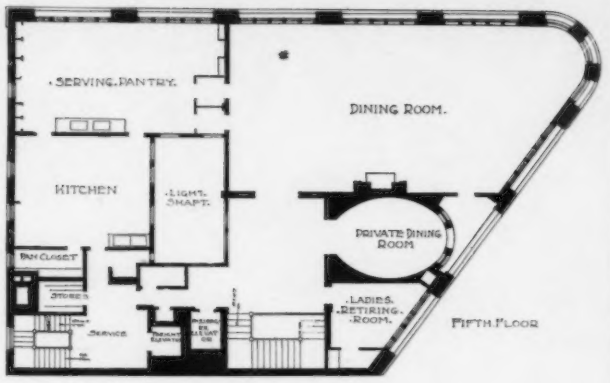
VARIATIONS IN BRICK AND STONE.

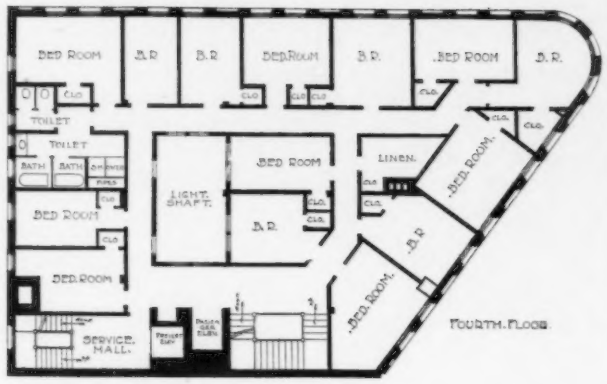
OUR attention was called a short time since to the remains of what had once been a house dating from the Colonial period. The chimneys had been built supposedly of very excellent brick and their remains had been lying exposed to the weather throughout the whole winter and were now in such condition that hardly a single piece of burnt clay was intact. The query was raised, why brick should disintegrate, and that brought out the very commonly heard statement that our questioner assumed all bricks were alike and that almost any brick is fit to use in a building if laid up properly. It is never safe to assume that brick is enduring and suitable for building operations unless we know its composition. The most potent factor which must be guarded against is the presence of salts of magnesia. It is only a question of time when brick in which these salts are present in any appreciable quantity will be badly influenced by the weather, and we have seen brick which, when fresh from the kiln, gave every mechanical evidence of being of best quality, so shattered and disintegrated by the combined effect of moisture, frost, and the chemical action of the magnesia, that a knife could be thrust straight into the heart of the brick with very little effort. Fortunately, there is so much good clay in this country and so many thoroughly reliable brick manufacturers that there is really no excuse for bad brick ever being used, but any brick is not necessarily, therefore, good brick, and care and intelligent discretion must be used in the employment of this material as it should be used in connection with any building medium.

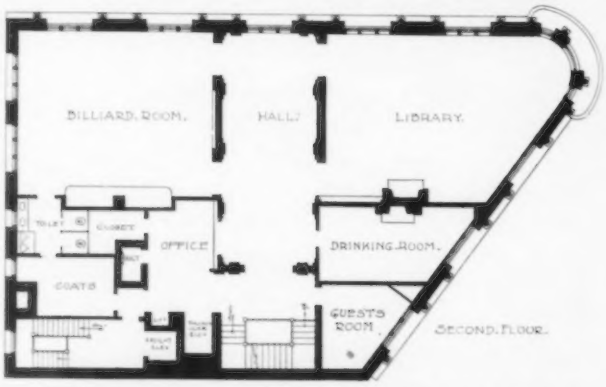
There is a common conception that granite is one of the most enduring stones, but it certainly is not so in our climate, and as a matter of fact most granites would be outlived by thoroughly first quality hard burned brick. A pure syenite, free from iron or mica, constitutes the most enduring of the granites. A granite quarry may have good stone in some portions of the deposit and be utterly worthless in others, and as a general rule it is not safe to use a granite unless the architect knows absolutely its composition and the part of the quarry from which it is taken.

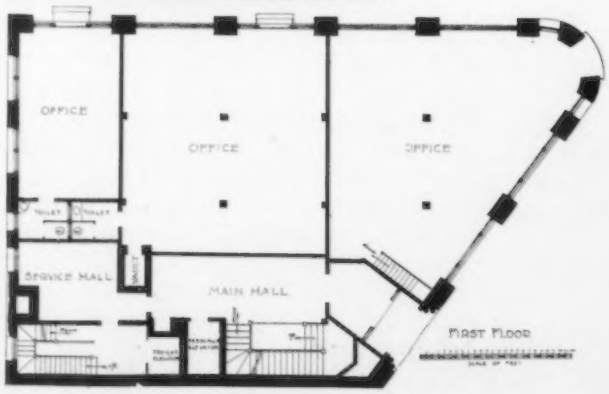
Sandstones, which were formerly so much used in the East, are really the poorest building material in the market. The cementing material in sandstone has a very slight value, and it is probably the poorest material extensively used, as far as resisting the action of frost is concerned, while the presence of iron constitutes an almost fatal defect. It may be said also that very little sandstone is free from iron.

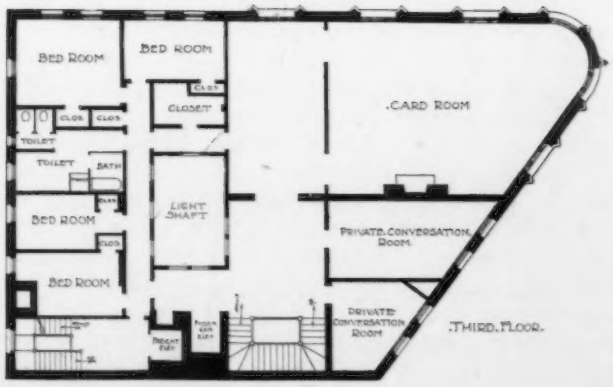




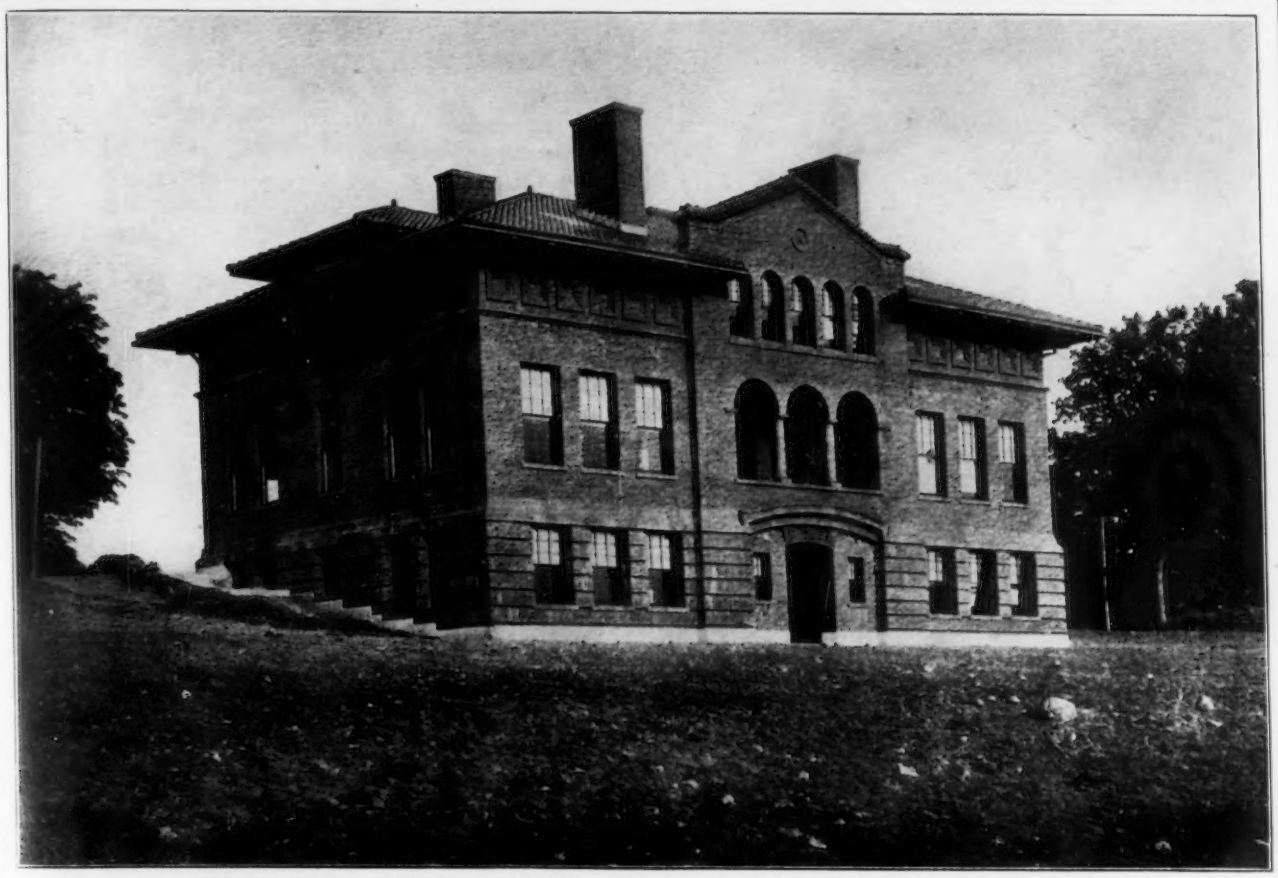








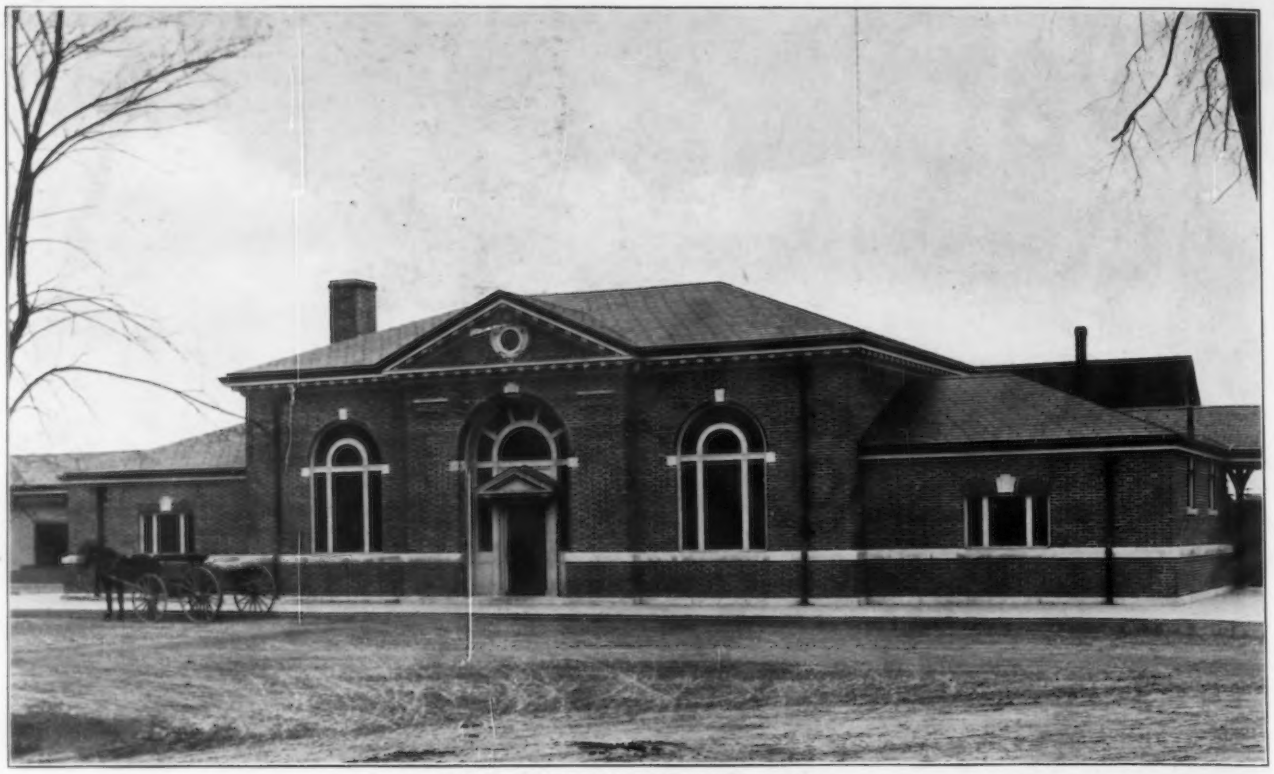
THE MONTANA CLUB, HELENA, MONT.
Cass Gilbert, Architect.



HORTICULTURAL BUILDING, MASSACHUSETTS AGRICULTURAL COLLEGE, AMHERST, MASS.
W. R. B. Willcox, Architect.



ELECTRICAL LABORATORY, UNION COLLEGE, SCHENECTADY, N. Y.
Ludlow & Valentine, Architects.

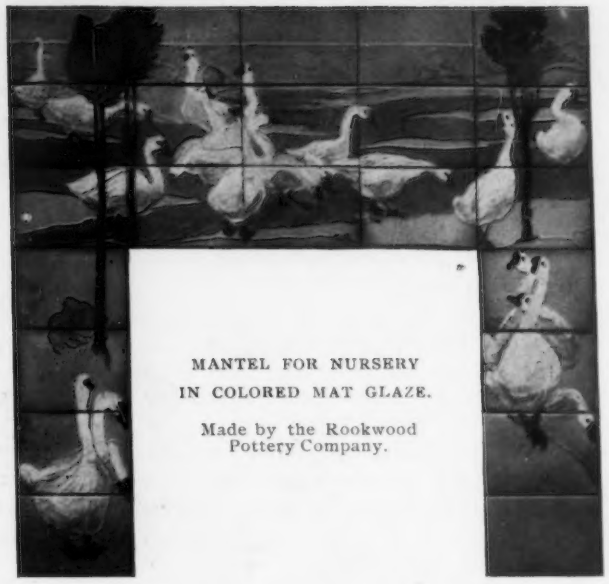


RAILWAY STATION, PLYMOUTH, MASS.
Shepley, Rutan & Coolidge, Architects.



RAILWAY STATION, EUCLID AVENUE, CLEVELAND.
D. H. Burnham & Co., Architects.

Editorial Comment and Selected Miscellany



MANTEL FOR NURSERY
IN COLORED MAT GLAZE.

Made by the Rookwood Pottery Company.

THE PATRICK HENRY SCHOOL, ST. LOUIS.

(See plates 72, 73, 74)

THE problem presented in this school building is somewhat different from the usual one, for the reason that the site is long and narrow, surrounded by streets on three sides, the remaining side fronting an alley, which is likely to be built up with warehouse or other tall buildings. This necessitated the adopting of a plan placing the classrooms on the street fronts, where the light can never be interrupted or the air space encroached upon; the corridor occupying the less desirable location along the alley.

The building contains twenty-one classrooms, a kindergarten, principal's office and supply room, the equivalent of twenty-four classrooms.



LAW BUILDING, OHIO STATE UNIVERSITY, COLUMBUS.
W. Stillman, Architect.

Roofed with 10-inch Conosera Tile made by Ludowici-Celadon Company. Built of speckled buff brick made by Columbus Brick & Terra Cotta Company.

The basement provides large playrooms, rooms for physical culture for boys and girls, with shower baths and lockers. These rooms being arranged with reference to their probable use during the school vacation. The basement also contains the general toilets and rooms for the heating and ventilating system.

Where the average cubical contents of the school buildings recently erected in St. Louis has been about 935,000 cubic feet, this building, on account of the excess corridor space and enlarged basement story, contains about 1,200,000 cubic feet. The contract prices at which the work was let were:

General work	$161,357-13
Plumbing	9,230.00
Heating and ventilating	20,678.00
	$191,265.13

THE 41ST PRECINCT POLICE STATION, MOSHOLU PARKWAY, THE BRONX, NEW YORK.

(See plates 75, 76, 77.)

THE house is fifty by eighty feet, built of dark red brick of two shades and textures, laid in patterns, with wide, deep joints, trimmed with gray stone and terra cotta. The great eaves are supported by wooden brackets, painted green; and the roof covering of cobalt blue glazed Spanish tiles.

The lower story of the tower is a vaulted porch under which the patrol wagon stops to discharge its prisoners, who are taken into the Muster Room by this entrance, apart from the public. The clock has three terra cotta faces with gilt figures and pointers, covered by pent roofs of blue tiles.

The interior arrangement is simple. A large Muster Room, with bells and speaking tubes connecting all parts of the building with sergeant's desk, occupies the front part of the first story. From it open the captain's suite



PUBLIC LIBRARY, GOSHEN, IND.

Roofed with American "S" tile, made by Cincinnati Roofing Tile & Terra Cotta Company.

of offices, bedroom and bath, the detectives' office, the men's sitting-room, and the men's and women's prisons, of eight and four steel cells respectively, the latter connected with the matron's room.

The second and third stories contain six section rooms for fourteen patrolmen each, with individual lockers, and seven rooms for sergeants, detectives and roundsmen, two in a room. On these floors the lavatories occupy the tower rooms, the upper story of the tower being used for ventilation.



DETAIL BY INDIANAPOLIS TERRA COTTA COMPANY.

The stable is a separate building, with stalls for fourteen horses, a wagon room and feed loft, a harness room with individual lockers, a bicycle room and store closet. The patrol wagon drives into the rear of the wagon room and stands, without the necessity of turning around, in readiness to go out again at the front. A novel feature is the morgue, attached to the stable, but entered from outdoors, of great use in certain emergencies of crime or accident.



MEDALLION OF EZRA CORNELL, STATE AGRICULTURAL COLLEGE, ITHACA, N. Y.

Made by Brick Terra Cotta & Tile Company.

THE FIREPROOFING OF CONCRETE.

Extract from paper read before The Engineers' Club of Philadelphia, by William Copeland Furber, C. E.

THE fireproofing of concrete structures is one that deserves as much study as the fireproofing of iron structures. The advocates of reinforced concrete construction do themselves no credit, and do their material a great deal of harm, by claiming that concrete is a fireproof material. The simplest tests which can be made by a school boy will prove that cement after setting cannot resist fire without detriment, and the point of absolute structural disintegration is determined solely by the length of time it is kept in contact with the fire. A few briquets, the kitchen range and a bucket of water, will prove this in a most practical and satisfying way and remove any lingering doubt one may have on the subject. Chemically, this conclusion can be justified by recalling that in the setting of cement from ten to twenty-five per cent is crystallized into the new mixture and remains there, not in the form of dampness — for the material can be perfectly dry — but as a chemical compound of the mass, and knowing this, it can also be shown that this combination can be broken up and separated again by heat, which brings the cement back to somewhat the original form it had before being mixed with water. All this being proven or admitted, it is next in order to find a method to protect the concrete from reaching high temperatures, and our experience in fireproofing iron work will help us in this direction. Porous fire-clay blocks are useful as a slow conductor of heat, and they will also withstand high temperatures without changing their chemical composition, and, in addition, their porous nature gives them the ability to resist sudden changes of temperature without fracture. By protecting the structural parts of the construction with this material, it is possible to construct a building of great fire-resisting capacity at a cost considerably less than structural steel fireproofed with the same material.



DETAIL BY SEYMOUR AND PAUL DAVIS, ARCHITECTS.

New York Architectural Terra Cotta Company, Makers.



DETAIL FOR MEDICO CHIRURGICAL HOSPITAL, PHILADELPHIA, PA.

Herman Miller, Architect.
Conkling-Armstrong Terra Cotta Co., Makers.

The porous terra cotta manufacturers have provided a material which can be easily laid with the centering and which unites with the concrete, forming a monolithic structure with a protecting surface of porous fire-clay terra cotta.

BUILDING OPERATIONS FOR APRIL.

BUILDING statistics from fifty-four leading cities throughout the country officially reported to *The American Contractor*, New York,



MEDALLIONS FOR ST. AMBROSE CHURCH, BROOKLYN. George H. Streeton, Architect.
Atlantic Terra Cotta Company, Makers.

and tabulated, show a gradual increase, as the season progresses, over similar reports for the same month in 1906, showing a widely distributed building activity for April. In the aggregate the gain, as compared with April, 1906, is a trifle over 5 per cent. Twenty-six cities show gains ranging from 6 to 199 per cent, and twenty-eight show a loss varying from 2 to 77 per cent. Greater New York is rapidly recovering her wonted building activity; while falling behind during the past few months, the figures for April show a gain of 17 per cent over April of the previous year. The percentage of gain in other cities is shown by the following figures: Baltimore, 6; Bridgeport, 99; Denver, 7; Harrisburg, 44; Louisville, 35; Milwaukee, 46; Minneapolis, 28; Memphis, 6; Mobile, 42; Newark, 63; Philadelphia, 69; Paterson, 74; Portland, 199; San Antonio, 78; Scranton, 28; Spokane, 16; Syracuse, 52; Tacoma, 48; Worcester, 50. The principal losses fall on the following named cities: Atlanta, 20; Birmingham, 27; Chicago, 56; Evansville, 35; Fall River, 77; Grand Rapids, 22; Indianapolis, 20; Kansas City, 20; Los Angeles, 27; Nashville, 28; New Haven, 25; New Orleans, 26; Pittsburg, 67; St. Louis, 42; Seattle, 31; Wilkesbarre, 34; Winnipeg, 45. Many of the latter can afford this loss and still show a great building activity as compared with several years ago.



BRANCH OF COMMERCIAL TRUST AND SAVINGS BANK, NEW ORLEANS.
Frank P. Gravely Co., Architect.
Built of white terra cotta, made by Northwestern Terra Cotta Co.



DETAIL BY FRANK S. LOWE, ARCHITECT.
Made by South Amboy Terra Cotta Company.

ROTCH TRAVELING SCHOLARSHIP.

THE award of the Rotch Traveling Scholarship has been made this year to Otto Faelten, who has been studying in the Boston office of Parker & Thomas. The programme for the competition in design called for "A Chief Synagogue for New York City," and was worked out very interestingly by all the competitors. A judgment was made by a jury consisting of Messrs. Howard Van Doren Shaw, Thomas Hastings and Harold Van Buren Magonigle. The second prize offered by the Boston Society of Architects was awarded to Horace G. Simpson, of the office of Putnam & Cox. The Scholarship has been in operation now for twenty-four years. Mr. Faelten, the present winner, was not born at the time the Scholarship was endowed by the Rotch heirs, and he consequently forms the beginning of the second generation of prize holders. This constitutes, in many respects, the highest architectural prize within the reach of the younger men, and without an exception the twenty-three men who have held it in the past have made a good record for themselves and have brought credit to their training and to the Scholarship.

COMPETITION FOR A FAIENCE MANTEL.

THE Hartford Faience Company held recently among the Ateliers of the Society of Beaux Arts a competition for a faience



DETAIL BY HENRY BAECHLIN, ARCHITECT.
Made by New Jersey Terra Cotta Company.

mantel, offering $200 in cash prizes. Members of Ateliers in the cities of New York, Philadelphia, Washington, St. Louis, Pittsburg, San Francisco, Minneapolis, St. Paul and Kansas City competed. The judges were C. Grant LaFarge, Benjamin W. Morris and J. Munroe Hewlett.

IN GENERAL.

Carrère & Hastings announce the removal of their offices to the Brunswick Building, 225 Fifth Avenue, New York.

The New York Architectural Terra Cotta Company announce the removal of their offices to the Brunswick Building, 225 Fifth Avenue, New York.

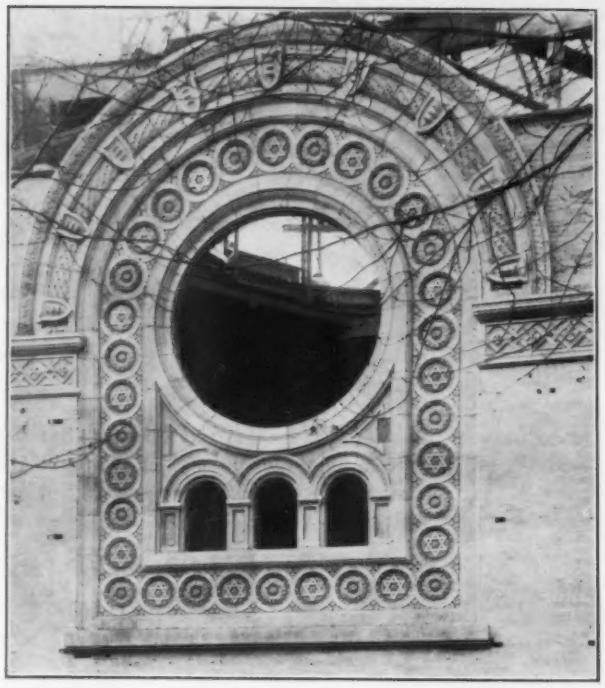
The architectural terra cotta used in the Automobile Club of America, Ernest Flagg, architect, was furnished by The Atlantic Terra Cotta Company.

The terra cotta used in the new Hotel Traymore, Atlantic City, illustrated in this issue, was made by the Conkling-Armstrong Terra Cotta Company.

Albert Kahn is the architect for the new building to be erected at Youngstown, Ohio, which will use 200,000 enameled bricks, to be supplied by the American Enameled Brick & Tile Co., and not John Stamburg, as stated in our April number. These bricks will be mottled, similar to those used in the Frick Building, Pittsburg.



MURRAY BUILDING, GRAND RAPIDS, MICH.
W. G. & F. S. Robinson, Architects.
Built of "Ironclay" Brick.



TERRA COTTA WINDOW, SYNAGOGUE, WASHINGTON, D. C.
Louis Levi, Architect.
O. W. Ketcham Terra Cotta Company, Makers.

JAMESTOWN EXPOSITION.

THE Jamestown Exposition was formally opened this month by President Roosevelt, and the magazines and papers have been filled with very interesting accounts of the ceremonies and of the exposition itself. As is so often the case, however, no mention at all is made in the popular publications of the architects, Parker & Thomas, who have contributed their best efforts to make the exposition an architectural success. Their work really constitutes a departure in exposition building. The structures designed by them have an appearance of solidity and permanence which is quite removed from the essentially transient character of most of the expositions which have preceded this, and the buildings appear to be grouped and arranged in a sequence to an extent which has not been followed so extensively since the Columbian Exposition, and full credit ought to be given to these architects for the high character of their work.



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C. C. Chapman, Architect.
Built of brick made by Kreischer Brick Manufacturing Company.

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